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**The Social Significance of Communal Dining in Etruscan
Italy from the seventh to the fourth century BC:
an Iconographical Approach**

by

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**Thesis submitted for the degree of Master of Philosophy
University of Edinburgh, School of History, Classics and
Archaeology
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VOLUME II

APPENDICES

**Appendix I: Catalogue and illustrations of the Etruscan banquet
representations and the analysis according to the
chosen criteria**

Appendix II: Diagrams and Greek and Roman textual quotes

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Appendix I:

Catalogue and illustrations of all ninety-eight banquet scenes and the analysis according to the chosen criteria

Visual Description of:

1. Is it a seated or a reclining banquet, or a mix of both?
2. Who is reclining, and who is sitting upright, and on which side of the reclining/sitting person?
3. What is the direction of reclining (left to right or right to left when looking at the image)?
4. Are the people reclining on a raised couch or on the ground?
5. What furniture are shown, inclusive soft furnishings, curtains and wall hangings, and other items surrounding the banqueters?
6. How many couches are shown?
7. What is the number of people per couch or blanket?
8. What is the number of servants in image?
9. What are the duties of servants (serving, musicians, conversing)?
10. What is the gender of servants and what are their assigned duties?
11. Are food and drink taken or is the depiction showing only food or only drink or neither food or drink?
12. Which vessels and food dishes can be distinguished (can we attribute status or gender by certain dishes)?
13. Which vessels and types of beverages can be distinguished (can we attribute status or gender by certain vessels)?
14. Who addresses who on each couch/blanket/inter couch conversation (fellow male or female diner, or servant)?
15. What other items are held/can be attributed to any particular person to help identify the status and /or gender of such person (small branches, flowers, instruments)?
16. What is the gender of people on the couches/blankets (determined by body shape, clothing, coiffeuse, gesturing, and items held in hands)?
17. Are there extras such as cats, geese, dogs or objects not discussed previously?

All banquet representations are described and compared with each other using above questions posed. To avoid constant repetition of the questions, they are numbered 1. to 17. Only the according numbers are added in front of the descriptive answers.

The catalogue entries begin with a reference to the De Marinis number (1961) where applicable. There will be further core bibliographies for each entry, listed after the De Marinis numbers, which provided the fullest and most reliable description of each of the scenes.

CATALOGUE No. 1 to 9 (nine banquet scenes)
Domestic-residential contexts - revetment frieze plaques (in chronological order)

Chronologically, the revetment plaques have a comparatively small range of around 100 years. The earliest plaques are from the archaic building complex at Murlo dating to c.600-575 BC. The plaques of Roselle, Veii, Velletri, and Rome were manufactured around 520-500 BC.

The geographic range of the eight locations is comparatively wide, from Murlo in the north to Velletri in the south. The distance is around 220 kilometres.

cat. No. 1

Murlo building complex, frieze plaques, c. 600-575 BC

(Winter, 2009; Small, 1971)

The plaques were originally allached to the Upper Buidling, most likely at the northern external side of the complex. They are displayed at the Museo Archeologico, Siena.

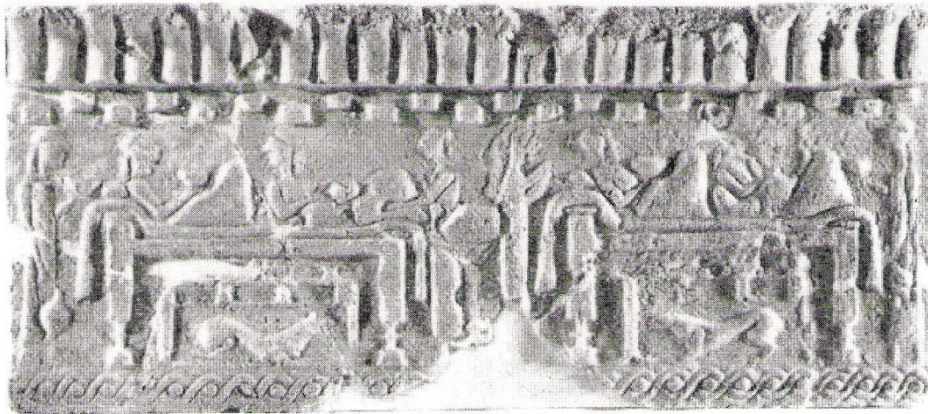


Figure cat. No. 1.1: Small (1971: tav XIII)

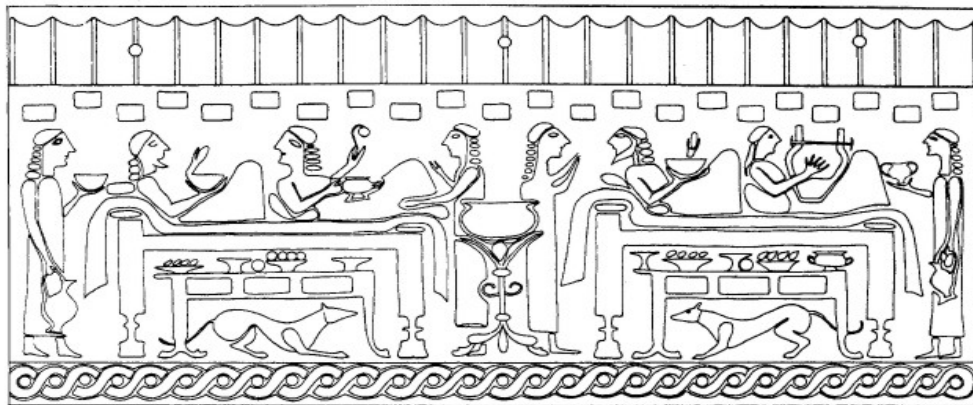


Figure cat. No. 1.2: Small (1971, fig. 1)

The revetment plaques were originally painted. It appears that on a base slip of white, the

relief areas were made to stand out visibly by a coat of red paint. Some details were not moulded in relief, but added in paint only, such as for example the strings of the lyre the fourth banqueter is holding. The third servant has both his arms and hands raised as if he was playing a double flute. The double flute, if this is what he was holding, will have been painted onto the relief, but has now completely vanished (Small, 1971: 31-8). The plaques are the earliest representation of a reclining banquet in Etruria.

1. All banqueters recline while serving staff stand at both ends of the two banquet couches.
2. All banqueters recline
3. All banqueters recline from left (head) to right (feet)
4. The banqueters recline on couches
5. Two banquet couches, two lower tables, one cauldron on a stand, one blanket each per couch on which the banqueters recline, several thick pillows on which the banqueters prop themselves up or raise their feet with.
6. Two couches per relief plaque
7. Two people per couch
8. Four servants, all standing, one at each end of the two couches
9. From left to right: serving beverage, making the banqueter comfortable in adjusting the blanket, conversing or double flute player with the flute now missing since it may have been painted on and the paint has now vanished (Small, 1971: 35), and beverage servant.
10. All servants are male. Two are serving beverages, one is making the banqueter comfortable in adjusting the blanket, and the other servant is conversing with a banqueter or is playing the double flute. The double flute, if the servant is a musician, was painted onto the plaque with the paint now lost (Small, 1971: 35). The flute was not moulded, as were other details of the relief.
11. Food and drink is shown
12. Round and oval items of food are shown on a low table in front of the banquet couches. The containers alternate in regular intervals from vessels filled with food to vessels without contents. From left to right, the containers on the first lower table are as follows: a shallow bowl with four slanting oval objects, a high-footed shallow plate, a high-footed bowl with four round items inside it, and a further high-footed plate. The vessels on the second lower table are, from left to right: a slim and high-footed plate, a high-footed bowl with four round objects inside, a high-footed and slightly broader plate than the first one, a broad bowl with four slanted objects inside it, and a cup (Rasmussen type 3, Rasmussen, 1979). The cup may have been used to consume beverages.

The third banqueter may hold one of the oval food items in addition to the bowl.

13. It appears that all vessels held by banqueters are used for the consumption of beverages. Two banqueters hold simple, non-stemmed bowls (first and third banqueter), while the second banqueter holds a *skyphos*.

The servant to the left of the image holds a bowl and an *oinochoe*, while the servant on the right of the image holds a two-handled cup and an *oinochoe*.

In addition, the *skyphos* on the second table is a vessel usually used to drink beverages.

There is a cauldron in the centre of the image, in between the two banqueting couches. Cauldrons were customarily used at banquet in relation to the service of wine.

14. From left to right: a servant, standing, offers a drinking bowl to the first banqueter who turns his head to the right, away from the servant. The first banqueter is face to face with the second banqueter who has his head turned backwards over his shoulder. A servant, standing, at the right hand end of the first couch faces the second banqueter's back of the head. The fifth person is a servant, standing, who is face to face with the first banqueter on the second couch. The second banqueter on the second couch faces to the right where a servant stands at the end of the couch offering a two-handled cup to that banqueter.

15. All banqueters hold at least one object.

The first banqueter holds a non-stemmed bowl. The second banqueter, in addition to the *skyphos*, also holds an item that is usually described as a branch or a flower. The third banqueter may hold one of the oval food items in addition to the non-stemmed bowl (Small, 1971: 31).

The fourth banqueter plays the lyre. Lyre playing banqueters are comparatively rare in Etruscan iconography. The only other lyre playing banqueters are to be seen on the Bronze Sheets now in the Villa Giulia/Rome (cat. No. 17), in the Tomb of the Maiden (cat. No. 54), Tomb 4780 (cat. No. 39) and Querciola Tomb I (cat. No. 55), all Tarquinia, in the Hill of the Moro/Chiusi (cat. No. 71), and on the urns cat. No. 89 and cat. No. 95.

16. All banqueters are male. The first and third banqueters have rather pointed beards.

The second and fourth banqueter, because of not being represented with beards, may be younger male banquet participants. The coiffeuses of the first, second and third banqueters are the same as all the male servants' coiffeuses. They wear a tight scull-cap, and have neck-length hair tied in regular baubles. The lyre-playing banqueter has shoulder length hair that is cascading from under his scull-cap in one straight tress. Clothing is very schematic. It is not possible to determine whether they wear a tunic, or whether their upper bodies are bare of clothing. They all wear a mantle covering at least the lower body from the waists down. Feet or shoes are not shown in the relief.

It has been argued by some scholars (Small, 1971: 60; Rathje, 1994, 96-97) that the second (and the fourth; Small, 1971: 60) banqueters are of female gender. However, this is not the case. This discussion will follow in detail in subsection 5.4.1.

17. There is one dog under each of the couches, left dog facing to the right while the right dog faces to the left

cat. No. 2

Acquarossa building complex, frieze plaques, c. 550 BC

(Winter, 2009; Strandberg Olofsson, 1986; Small, 1971)

The frieze plaques were once attached to the 'palace' structure on the acropolis of Acquarossa, in the area of building A, especially in the north-west corner. They are displayed at the Museo Nazionale Etrusco in Viterbo.



Figure cat. No. 2: Strandberg Olofsson (1986: 85)

(Similar matrix to the Cerveteri and Tarquinia revetment plaques)

1. All banqueters recline
2. All banqueters recline. The persons in the middle of each couch are female.
3. Right to left
4. They recline on couches
5. Two banqueting couches, two lower tables, blankets covering the couches and several pillows supporting the elbows of the banqueters
6. Two couches are shown per terracotta plaque
7. Three people are reclining on one couch each
8. Three servants. One to the left of the relief plaque, one in the centre, and one on the very right of the plaque
9. Left servant plays the double flute, centre servants plays the lyre, right servant fills an *oinochoe* with a beverage from the cauldron that rests on a stand.
10. They are all male as they wear short skirts (up to their thighs) or knee length trousers with thigh fitting bodices not showing any female contours in face and body shape. In

addition, coiffeuses do suggest male servants. The left servant plays the double flute, the centre servant plays the lyre, the right servant fills an *oinochoe* with a beverage from the cauldron that rests on a stand.

11. Food is suggested by having the tables in front of the couches covered in various shallow bowls and plates. However, no food items are shown in these containers. It is possible to discern food in the following items held by the banqueters: the first banqueter on left couch may hold a thin “leg of lamb” (a knife/*machaira* was suggested by Small, 1971: 43); the middle banqueter holds an oblong object in her hand which could be a piece of bread-type food or a very shallow bowl. The fourth banqueter, again, may hold a thin “leg of lamb” (or a knife), or some other food dish.

Beverages are suggested by two of the banqueters holding a two-handled cup each and the servant to the right filling an *oinochoe* from the cauldron. Cauldrons as this one are known to have been used to hold wine or wine mixed with water.

12. Shallow bowls and plates. These containers are set on the low tables without being associated with any particular person. Therefore, no social status or gender related symbolism can be obtained from these food containers.

Food may be discerned in the following items held by the banqueters: the first banqueter on left couch may hold a thin “leg of lamb” (a knife/*machaira* was suggested by Small, 1971: 42); the middle banqueter holds an oblong object in her hand which could be a piece of bread-type food or a very shallow bowl. The fourth banqueter, again, may hold a thin “leg of lamb” (or a knife, Small, 1971: 42), or some other food dish.

13. The first banqueter on the left couch and the first banqueter on the right couch hold a two-handled cup each in their right hands. The servant to the right fills an *oinochoe* from the cauldron.

14. The first person depicted on the left of the image is a flautist, who is face to face with the first banqueter. The middle banqueter on the left hand couch has her head turned backwards over her shoulder to face and to converse with the third banqueter. A harpist, standing, faces the banqueters on the left hand couch. The left and middle banqueters on the right hand couch both face to the left, while the sixth banqueter has his head turned backwards over his shoulder to speak to the servant who is standing behind a raised cauldron.

15. The first banqueter on the left couch and the first banqueter on the right couch hold a two-handled cup each. The middle person on the left couch holds an oblong object in her left hand. The shape and size is reminiscent of a cacao bean. Both the third persons on each of the couches, and the middle person on the right couch do not hold any objects.

16. The first, third, fourth and sixth banqueters are all male. They wear a tunic, and a mantle slung over their right shoulder and wrapped round their waist each. They wear scull-caps with well-groomed and plaited hair cascading down to shoulder length. Facial features are male with the third banqueter having a pointed beard.

The two persons in the middle of each couch are female. Their clothing is very similar to that of the men with their tunics being shown in more and deeper folds over their left shoulders and bosoms. They do not wear any head covers. Their hair is full and shoulder length. The first lady’s hair is shown in one thick tress. The second lady’s hair is plaited in a skilfully done French plait. Both women’s facial features are softer and rounder than their male companions. However, some scholars suggest that the Acquarossa relief plaques show

an all male banquet (see subsection 5.4.1. for detailed discussion).

17. One dog under each of the couches, each facing to the right.

cat. No. 3

Cerveteri/Caere frieze plaque, c. 550 BC, displayed at the Louvre, Paris.

De Marinis No. 12.

(Winter, 2009; Small, 1971; De Marinis, 1961; Andren, 1940)

TAV. XXII



a) Banquet frieze fragment from Caere, Louvre, Paris.
(Photograph: Courtesy of Museum).

Figure cat. No. 3: Small (1971: tav XXIIa)

(Very fragmentary frieze plaques; similar matrix to the Acquarossa and Tarquinia revetment plaques)

1. The banqueter who can be seen is reclining
2. The banqueters recline
3. Right to left
4. Banqueters recline on couches
5. Banqueting couch, lower table, blankets covering the couch, pillows to support the elbow of the man

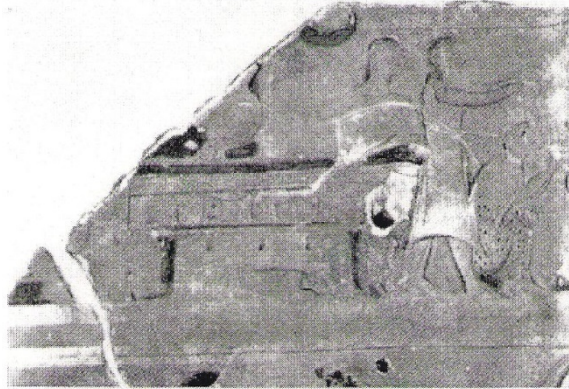
6. One couch can be seen, but the scene is very similar to the Acquarossa and Tarquinia frieze plaques, so two couches are likely
7. Two or, more likely, three people can be assumed as the person on the fragment is reclining on the very edge of his couch, allowing space for two more people, also judging by the size of the part of the dog visible under the table.
8. Not known due to fragmentary condition of plaque
9. Not known due to fragmentary condition of plaque
10. Not known due to fragmentary condition of plaque
11. Food is depicted indirectly by showing shallow bowls and plates on the low table in front of the diner. He is holding a knife/ *machaira* or an oblong item of food in his left hand. Beverages are shown by the man holding a two-handled cup in his raised right hand.
12. Shallow bowls and plates. Since these containers are presented on the low tables without specific food, and without being associated with any particular person. Therefore, no social status or gender symbolism can be obtained from these food containers.
13. The man is holding a two-handled cup in his right hand.
14. The male on the left edge of the couch is facing to the left. No other people can be seen on the plaque due to its fragmentary condition
15. Knife/ *machaira* (or item of food) held in the left hand by the man. He is holding a two-handled cup in his raised right hand
16. The banqueter preserved on the fragment is male. He wears a tunic and a mantle slung over his right shoulder and wrapped round his waist. He has full, shoulder-length hair plaited in one tress. He may have a beard since his chin is rather pointed. His feet appear to be bare.
17. A dog is crouching under the couch, facing to the right

cat. No. 4

Cerveteri/Caere frieze plaque, c. 550 BC, displayed at the Villa Giulia, Rome.

(Winter, 2009; Small, 1971)

J. P. SMALL - THE BANQUET FRIEZE



a) Painted terracotta plaque from Caere. Villa Giulia, Rome.

Figure cat. No. 4: Small (1971: tav XXIIIa)

(Very fragmentary frieze plaque).

Most details were painted on to the plaque with the paint now mostly missing. What is preserved is very schematic. There are two people reclining, right to left, on one couch. A servant, perhaps a double flute player (Small, 1971: 47) is standing to the right of the couch, facing to the right. In front of him, a monkey is seated with its front paws up in the air, body and face turned to the right. A dog is lying under the couch, facing to the left. A round object is hanging from the wall/ceiling in the space above the two reclining figures.

Since the majority of the details of the plaque are now missing and what is preserved is too faded and fragmentary, only a limited amount of information from this frieze plaque could be included in the analysis. However, even the limited information available was useful for the overall discussion of Etruscan banquet iconography and included in chapter 5.

cat. No. 5

Tarquinia frieze plaque, c. 550 BC, displayed at the Museo Nazionale, Tarquinia.

De Marinis No. 13, 14 and 15.

(Winter, 2009; Small, 1971; De Marinis, 1961)

(Very fragmentary banquet scene plaques, similar matrix to the Acquarossa and Cerveteri revetment plaques)

1. Reclining banquet.

2. All banqueters recline.
3. Right to left.
4. They recline on a couch.
5. Couches, pillows that support the elbows, lower tables holding the different vessels.
6. Perhaps two couches per plaques, as the plaque style is similar to the Acquarossa and Caere plaques.
7. Only one person per plaque fragment and couch is preserved.
8. At least one servant to the very left of the plaque, holding an *oinochoe* with his right hand.
9. Serving beverages.
10. Male servant. He is serving beverages.
11. There is a lower table under the couch with containers that indirectly indicate food. On one of the plaques, the banqueter holds a two-handled cup in his left hand. Therefore, drink is taken.
12. Shallow bowls and plates. These containers are presented on the low tables without specific food, and without being associated with any particular person. Therefore, no social status and gender symbolism can be obtained from these food containers.
13. Only the two-handled cup, held by one of the banqueters, can be assigned to a particular banqueter. One servant to the very left of the plaque is holding an *oinochoe* with his right hand.
14. Not known due to fragmentary condition of plaque. However, the person to the right of the couch faces to the left
15. Not known due to fragmentary condition of plaque. However, the man to the right of one of the couches holds a *machaira*; two fragments show an arm raised in “greeting pose”; and another plaque shows a man holding a two-handled cup in his left hand.
16. All figures preserved all male due to their facial features.
17. One dog crouches under the couch, facing to the right.

cat. No. 6

Roselle frieze plaque, c. 520-500 BC, displayed at the Museo Archeologico, Florenz.

(Winter, 2009; Small, 1971)

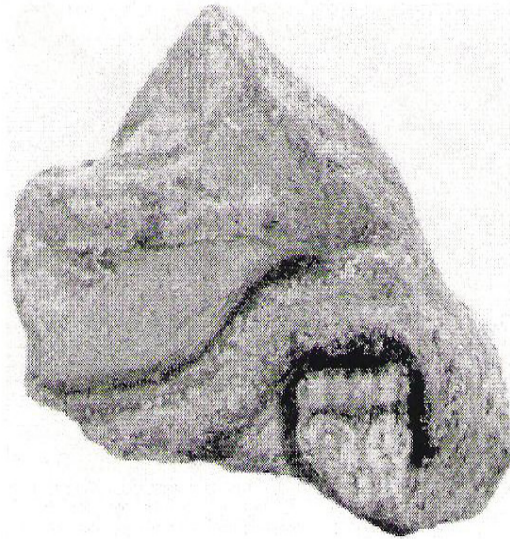


Figure cat. No. 6: Small (1971: tav XXIIId)

(Very fragmentary banquet scene plaques)

1. Reclining banquet
2. All banqueters recline
3. Right to left.
4. People are reclining on couches.
5. Banquet couch, blanket on top, with pillows supporting the elbow of the banqueter.
6. Perhaps two couches per plaques, as the style of the relief plaques is similar to the Velletri plaques. However, the plaques are too fragmentary to determine the number of couches with certainty.
7. Not known due to fragmentary condition of plaques.
- .
- .
- .
10. Not known due to fragmentary condition of plaques.
11. The fragment of a plaque shows the banqueter holding a two handled cup in his/her left hand.
12. Not known due to fragmentary condition of plaques.

13. The only vessel preserved is the two-handled cup held by the banqueter.
14. Not known due to fragmentary condition of plaques.
15. Not known due to fragmentary condition of plaques. The only object preserved is the two-handled cup held by the banqueter.
16. Not known due to fragmentary condition of plaques.
17. Not known due to fragmentary condition of plaques.

cat. No. 7

Veii frieze plaque, c. 520-500 BC, displayed at the Villa Giulia, Rome.

De Marinis No. 11.

(Winter, 2009, Small, 1971, De Marinis, 1961)

TAV. XXIII

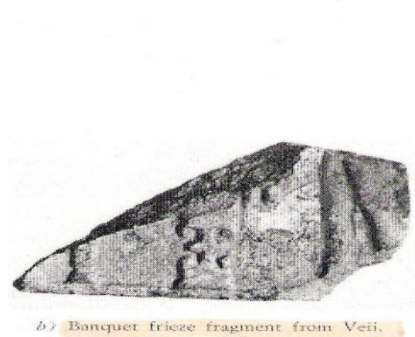


Figure cat. No. 7: Small (1971: tav XXIIIb)

(Very fragmentary banquet scene plaque; same matrix as Velletri and Rome).

1. Reclining banquet.
2. Not known due to fragmentary condition of plaques However, similar arrangement as on Velletri plaques can be assumed, as these appear to be from the same workshop (Small, 1971: 44; Macintosh, 1986: 28).
3. Right to left.
4. They recline on couches.
5. The banquetting couch can be made out on the fragments, and a lower table in front of the couch.

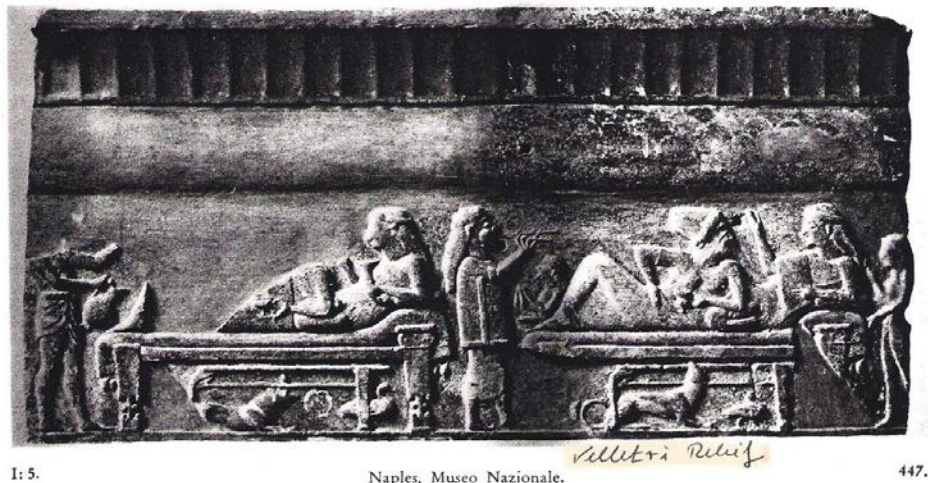
6. Not known due to fragmentary condition of plaques.
7. Not known due to fragmentary condition of plaques.
- .
- .
17. Not known due to fragmentary condition of plaques.

cat. No. 8

Velletri frieze plaque, c. 520-500 BC, displayed at the Museo Nazionale, Naples (upper plaque) and at the Museo Civico, Velletri (lower plaque).

De Marinis No. 9.

(Winter, 2009, Small, 1971, De Marinis, 1961; Andren, 1940)



I: 5.

Naples, Museo Nazionale.

447.



I: 5.

Velletri, Museo Civico.

448.

Figure cat. No. 8: Andren (1940: plate 128 No. 447 and 448)

(Same matrix as Rome and Veii).

1. All banqueters recline.
2. All banqueters recline. Female(s) recline to the left of their male couch partner(s).
3. Right to left.
4. They recline on couches.
5. Couches, blankets, pillows folded double, lower tables.
6. Two couches per relief plaque.
7. Two people per couch.
8. Four servants.
9. Serving beverage, playing the double flute, assisting the flute player, adjusting the soft furnishings of the couch.
10. All servants show male facial and body features. From left to right: serving beverage, playing the double flute, assisting the flute player, adjusting the soft furnishings of the couch.
11. Only drink related vessels are shown. There are two lower tables, one each in front of the couches, but none of the tables has any food dishes. Andren (1940: 412) claims that the dog under the table raises its muzzle to sniff at plates laid out on the table. However, it can not be verified that plates are placed on the tables.
12. No food or food related vessels are shown.
13. The first banqueter holds two-handled cup in her left hand. The second banqueter holds a long drinking horn in his left hand. The third banqueter holds a long and narrow *kantharos* in her left hand. A standing servant at the left edge of the plaques faces the first banqueter and holds an *oinochoe* in his right hand.
14. A servant, standing, at the left edge of the plaques faces the first banqueter and holds an *oinochoe* in his right hand and extends his left arm in a "greeting gesture". The first banqueter faces the servant, holds a leafy spray/blossoms in his (Andren, 1940: 412), or her (Small, 1971: 45) raised right hand and a two-handled cup in his/her left. Her couch partner raises his right arm while holding a long drinking horn, a *rhyton* in his left hand. He is facing to the left. In between the couches a double flute player faces the second couch while a boy (short in body size) offers the flautist what may be a *phorbeia*, a ribbon/fillet. On the second couch, the banqueter on the left is a female, holding a long and narrow *kantharos*. She leans backward, facing her couch partner. He holds a rectangular (bottom edge is trapezoidal) object in his left hand while raising his right arm animatedly. Behind the banqueter stands a naked youth who faces the back of said banqueter. The gesture can be read as the youth adjusting the blanket and pillows of the banqueter to provide maximum comfort.

15. The first banqueter holds leafy spray/blossoms in her raised right hand and a two-handled cup in her left hand. The second banqueter holds a long drinking horn in his left hand. The third banqueter holds a long rather small, deep-bowled chalice with horizontal handles on both sides and a flaring stand in her left hand. Andren (1940: 412) speaks of a *kylix*, while Berkin (2003: 123) refers to the vessel as a *skyphos*. Either type does not really fit the vessel held by the female banqueter. The fourth banqueter holds an object which may be interpreted as a book/opened scroll in his left hand.

16. The second and fourth banqueters are both male. They both wear tunics, and mantles wrapped round their waists. Their hair is kept tidy by a ribbon and is of shoulder length. Facial features are clearly male.

The third banqueter is female. She wears a tunic that may be made of a very fine material since her legs are clearly visible through the fine and transparent ankle length cloth. She wears a *tutulus*, and a bracelet on her right upper arm. Her facial features are soft and rounded. Both breasts are clearly shown and visible under the thin material of her tunic.

Whether the first banqueter is male (Andren, 1940: 412 and plate 128 I: 5) or female (Small 1971: 45) is not difficult to decide despite this person's upper body and head with profile only being preserved in one fragment, while her lower body is preserved in another fragment (Andren, 1940: 128 and 412). The person is a female banqueter. Her facial features are soft-rounded and the body contours visible through the fine, transparent cloak she is wearing, just like the female on the second couch. She is wearing a *tutulus*. A breast and part of a *tutulus* can also be seen in the preserved fragment that shows the lower body. It is also of importance that no hair can be seen, as is the case with either of the females. The male, however, has shoulder length hair.

The question of gender will be analysed in detail in subsection 5.4.1. What is certain is that there are females present.

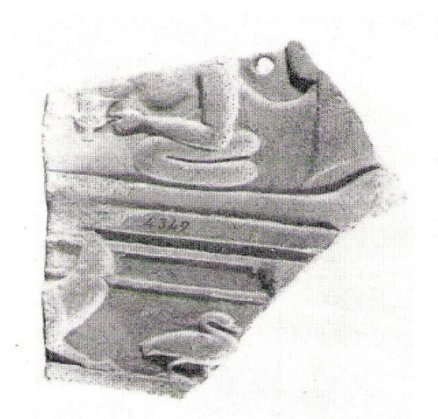
17. Under left couch a dog is crouching low. There is also a duck or goose. Both animals face to the right. Under the second couch is another dog, whose body is more raised than the first dog's body. There is also a duck/goose. Both face to the right.

cat. No. 9

Rome frieze plaque, c. 520-500 BC, displayed at the Museo delle Terme, Rome.

De Marinis No. 10.

(Winter, 2009, Small, 1971, De Marinis, 1961; Andren, 1940)



c) Banquet frieze fragment from Rome, Museo delle Terme, Rome. (Photograph: Soprintendenza alle Antichità di Roma).

Figure cat. No. 9: Small (1971; tav XXIIc)

(Very fragmentary banquet scene plaque; same matrix as Velletri and Veii).

1. Reclining banquet.
2. All banqueters recline. The female that is preserved on the fragment is reclining on the left hand side of the couch, with a person to her right hand side on that same couch.
3. Right to left.
4. They recline on couches.
5. Couches, blankets, pillows folded double, lower tables.
6. One couch is visible. However, because the fragment is identical to the Velletri plaque, it can be assumed that two couches are shown on the Rome frieze plaque
7. Two people per couch.
8. Not known due to fragmentary condition of plaques.
9. Not known due to fragmentary condition of plaques.
10. Not known due to fragmentary condition of plaques.
11. In the fragment, the lower table is empty of objects. The lady who is the left person on the right couch is holding the long and rather small, deep-bowled chalice with horizontal handles on both sides and a flaring stand, which implies that beverages are enjoyed in this scene.
12. No food or food containers are visible in the fragment, therefore, no status or gender can be assigned by analysis such items.
13. The only vessel visible in the fragment is the long rather deep chalice held by the female

in her left hand. As no other vessels and people are preserved on the frieze plaque, no analysis regarding relationship between object and person can be made.

14. Not known due to fragmentary condition of plaques.

15. Not known due to fragmentary condition of plaques. The only object visible in the fragment is the long deep chalice held by the female in her left hand.

16. The one banqueter preserved is female. She wears a tunic that may be made of a very fine material since her bosom is clearly visible through the fine and transparent cloth. Both breasts are clearly shown and visible under the thin material of her tunic.

17. Under the lady's couch the tail of a dog is visible. The dog faces to the left. Under the same couch, there is also a duck/goose that faces to the right.

CATALOGUE No. 10 to 25, (16 banquet scenes)

Small finds from domestic-residential contexts

(in groups of pottery, bronze objects, ivory objects, in chronological order

within each group)

The reason for combining these objects made of pottery, bronze, or ivory respectively is that they all show a banquet scene, that they are of a comparable small size they can be held by hand) and that they originate from domestic-residential contexts. Otherwise, they vary greatly as to their original way of manufacture, chronology and intended use. There are seven pottery vases, eight bronze objects, and one ivory relief plaque with banquet imagery.

Pottery

The pottery vessels, which have a banquet scene either imprinted by cylinder stamp or painted on, chronologically range from the 7th century BC to the second half of the 6th century BC.

Some vessels are from the northern town of Pienza, others from Cerveteri, which covers a distance of around 125 kilometres. Of other vessels, the provenance is not known.

cat. No. 10

Bucchero chalice, seventh c. BC, Pienza; cylinder decoration with banquet scene, displayed at the Museo Pienza, Pienza.

(Rathje, 1983)

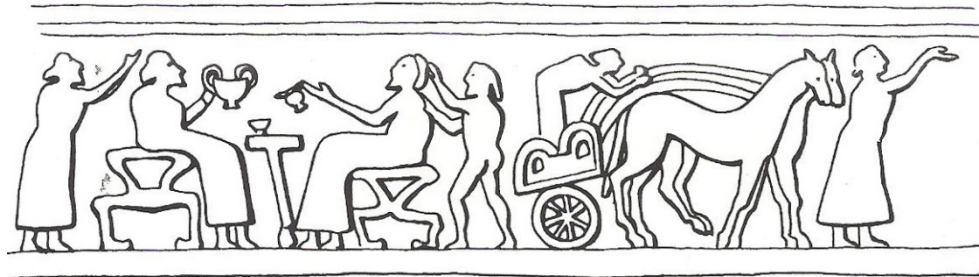


Figure cat. No. 10: Rathje (1983: 25, fig. 25)

1. Seated banquet.
2. All banqueters are seated.
3. Left person faces to the right, the right person faces to the left. The two banqueters face each other.
4. They sit on elaborate stools without backs.
5. Two stools reminiscent of the campstools depicted in the Murlo Seated Figure frieze plaques.
6. Two stools.
7. One person per stool.
8. Two servants.
9. General assistants, perhaps giving massages.
10. The servant to the left might be female as she wears an ankle length gown with pronounced waist and bosom shown. The hair is shorter than the other servants and might indicate a chignon style coiffeuse. The servant to the right is most likely male, as he appears to be naked, and longer, tied in a tail, hair than the other servant.
11. There are three vessels shown. Drink is certainly taken, as two of the vessels are containers for beverages. The third vessel, a stemmed bowl, is the smallest of them all, placed on the table. It is not to be made out if this bowl is to hold beverages or food.
12. A small stemmed bowl is shown which may have been used to hold food. No food items as such are shown.
13. The banqueter to the left raises a *kantharos* in a toast, and the person to the right a two-

handled stemmed cup. Since the two banqueters hold a different vessel each, either different status and/or gender may be symbolized.

14. The servant on the very left looks to the right, facing the back of the first banqueter. Both arms are raised as if to give a head massage. Then, the two banqueters face each other in a toasting gesture with raised drinking vessels. Behind the second banqueter stands a servant facing to the left with both arms raised. Again, it looks like the servant is to give a head and shoulder massage to the banqueter.

15. The banqueter to the left raises a *kantharos* in a toast, and the person to the right a two-handled stemmed cup. Since the two banqueters hold a different vessel each, either different status and/or gender may be symbolized.

The stemmed bowl is placed on the small table in between the two banqueters, closer to the left person. Perhaps this indicates that this person owns the *kantharos* and the bowl, so the more wealth and/or higher status of that person may be shown. In addition, the table leans towards the person to the left, perhaps making it easier and more comfortable to pick up items, a possible sign of privilege.

16. Both people wear an ankle length cloak. However, the person to the left displays a bosom and has a chignon style coiffeuse. At the wrist of the arm holding the *kantharos*, there is a line indicating either the border of the tunic, or a bracelet. However, the facial features of both banqueters show a rather pointed chin-line, indicating a beard and therefore male sex for both of the seated persons. The person to the right has a flatter cheek, wears a cap and no detail in tunic or of jewellery is shown.

The sex the person to the left is not clearly distinguishable. In support of the idea that the person is female is her location of being seated in relation to the male banqueter. She is seated to the left of her male companion, which is in strict accordance with Etruscan gendered seating arrangements where either all people recline on couches. On the other hand, the men recline on couches while the women are seated on the same couch as the reclining men. The *bucchero* vase would be the only preserved mixed-sex banquet scenes where both male and female banqueters are seated. The other such mixed-sex seated banquet is to be found in the Tomb of the Five Chairs/Cerveteri. However, the statues were not in situ when found by archaeologists. Therefore, the correct gendered seating arrangement cannot be known for this Tomb.

17. No extras

cat. No. 11

Bucchero chalice, seventh c. BC, Pienza; cylinder decoration with banquet scene, displayed at the Museo Pienza, Pienza.

(Rathje, 1983; Tuck, 1994)

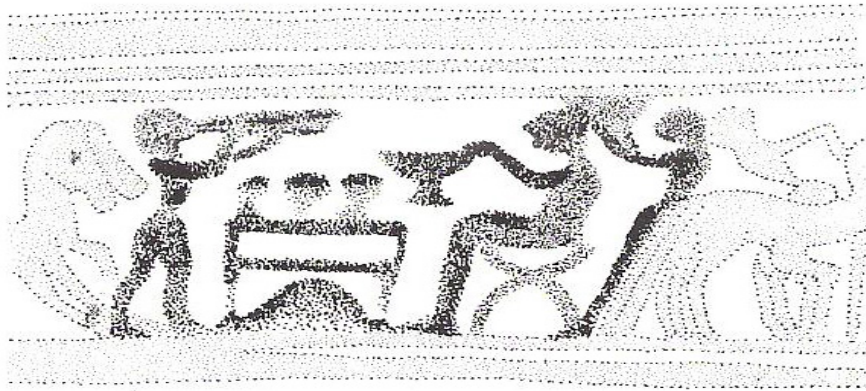


Figure cat. No. 11: Rathje (1983: 24, fig. 24)

1. Sitting banquet.
2. One person banquet only, person is sitting.
3. Person faces to the left.
4. Person sits on a campstool.
5. Campstool, two-tiered table, arch under table.
6. One campstool.
7. One person on one campstool.
8. Two servants.
9. Double flute player and hand servant.
10. Both servants appear to be male. The flautist wears short trousers and a tight fitting bodice. The hand servant appears to wear a tight fitting bodice, too.
11. Food and drink is taken.
12. Three stemmed bowls are placed on the table in front of the banqueter. The containers do not have any handles that most drinking vessels have. In addition, the banqueter holds a *kyathos* that differs from the other three vessels. Therefore, a different banquet related dish is shown. It is most likely that food is served in these stemmed bowls.
13. The banqueter's hand is positioned as to hold a vessel with a handle. Therefore a *kyathos*

is most likely to be represented.

14. To the left is a double flute player facing the banqueter to the right. The seated banqueter faces the flautist to the left. Behind the seated figure is a standing servant facing to the left, to the back of the banqueter, with both arms raised as to adjust the banqueters coiffure or to hold a fan above the banqueter.

15. The banqueter's hand is positioned as to hold a vessel with a handle. Therefore a *kyathos* is most likely to be represented. No other items are to be attributed to the persons depicted

16. The banqueter holds a *kyathos*. He wears a tight fitting outfit, showing a male flat chest. Therefore, a male banqueter can be assumed.

17. No extras

cat. No. 12

Impasto *dolio*, sixth c. BC, Cerveteri, cylinder-stamped banquet scene, displayed at the Villa Giulia, Rome.

De Marinis No. 94.

(Pieraccini, 1996; De Marinis, 1961)



Figure cat. No. 12: Pieraccini (1996: 108, fig. 19)

1. Reclining banquet.

2. All people are reclining. The persons who may be female recline to the right of the male.

3. Left to right.

4. They recline on couches.

5. Couches, lower table under the left couch, blankets, and folded pillows. Two vases placed on top of each other. There is a small tree at the foot-end of the two-people couch, and a leafed branch behind the right, outstretched leg of the running axe man. The two plants flank

the two vessels that are stored on top of each other.

6. Two couches per cylinder roll-stamp impression.

7. The couch on the left is occupied by one person. The couch on the right is occupied by two people.

8. Most likely two, but perhaps three servants. However, the person with the axe is a unique topic to be shown in relation to a banquet scene. Therefore, he may not be a servant, but perhaps representing a sport, a profession, or a social symbol.

9. A dancer and a flautist who is playing the double flute.

10. The servants and the axe-holding person are male, as they appear to be naked or wearing very thigh fitting clothes. Male physique is shown with the servants.

11. There are no vessels for food or drink shown being held by the banqueters, the servants, or presented on the lower tables.

12. There are no vessels for food shown being held by the banqueters, the servants, or presented on the lower tables.

13. There are no vessels for drink shown being held by the banqueters, the servants, or presented on the lower tables.

To the very right of the cylinder stamp, there are two vases, one on top of the other. A bowl, similar to those of Naukratis, rests on the mouth of a crater. These might be purely decoration as they are not associated with any of the figures and, in addition, they are separated from the banqueters by the running axe man and a leafed branch facing to the left.

14. The left figure is running to the left holding an axe in one hand, while the other arm and hand is raised high. The first banqueter faces to the right with one arm raised as in a greeting pose. Then come two standing figures, one a dancer whose body is turned to the left but faces to the right, the other a double flute player facing to the right. The two people on the right couch both face right. Therefore, nobody is in actual conversation with each other.

15. The banqueters do not hold any items, therefore identification by association through objects is not possible.

16. The single banqueter has a comparative flat chest and a more rounded head and coiffeuse, compared to the two banqueters on the right couch. He can therefore be assumed male. The two banqueters to the right both have pronounced bosoms and a more pointed head which looks like a *tutulus*, typically (but not exclusively) worn by females. Because of the pronounced bosoms the two people sharing the couch can be assumed females.

17. Instead of a lower table, there are three birds under the second couch. One bird is seen under the first banqueter facing to the right, and two birds facing each other under the second banqueter. The birds are most likely ducks.

cat. No. 13

Bucchero oinochoe, c. 550-500 BC, Cerveteri, painted scene, displayed at the Kestner Museum, Hannover.

De Marinis No. 98.

(Micali, 1844; De Marinis, 1961)

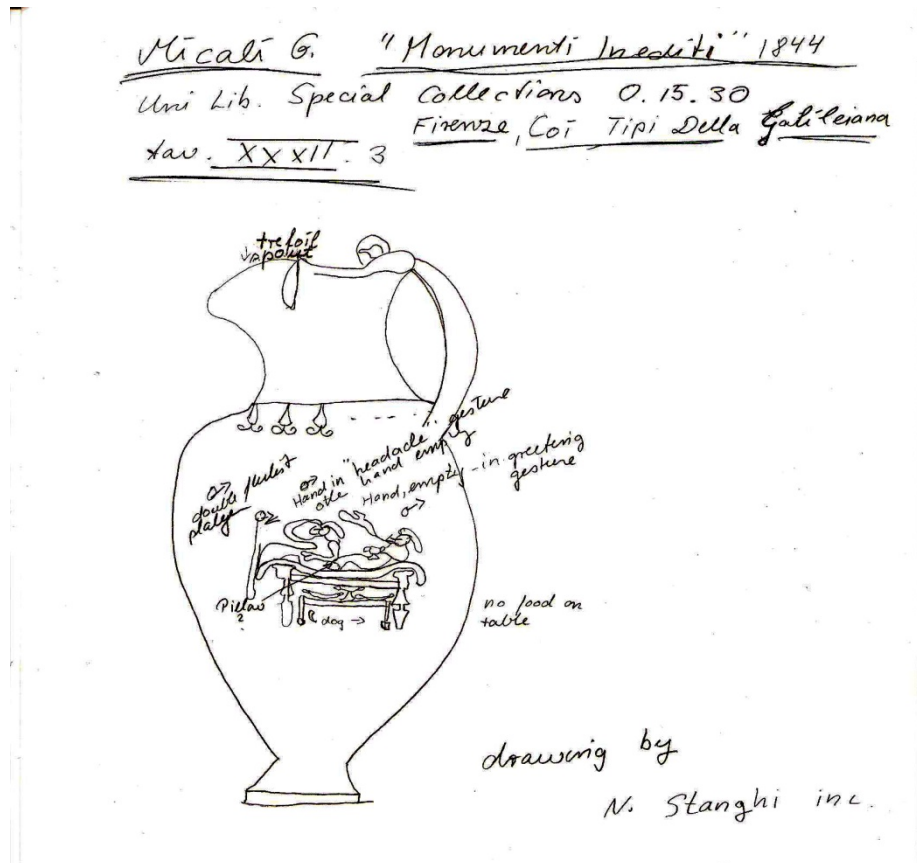


Figure cat. No. 13: Micali (1844, tav XXXII.3, drawing by N. Stanghi, copied by author of thesis)

1. Reclining banquet.
2. All banqueters recline.
3. Right to left.
4. Banqueters recline on a couch.
5. Couch, lower table, blanket, and pillows under elbows.
6. One couch.

7. Two people per couch.
8. One servant.
9. Flute player.
10. Male flautist due to facial and body features.
11. Food and drink containers are shown.
12. No food as such is shown. However, it is indirectly indicated by three vessels that are placed on the lower table in front of the couch. These are shallow bowls or plates and one bowl in the centre of the plates. No food containers are directly associated with any of the two banqueters.
13. The right banqueter holds a stemmed two-handled cup, while the left banqueter does not hold anything in his hands. Since only one banqueter of the two holds a drinking vessel, it is not possible to conclude difference in status or gender due to vessels assigned, unless the fact that one person holds a vessel while the other does not is such an indices.
14. Double flute player, standing, to the left, facing both banqueters who look to the left.
15. The right banqueter holds a stemmed two-handled cup, while the left banqueter does not hold anything in his hands. Since only one banqueter of the two holds a drinking vessel, it is not possible to conclude difference in status or gender due to vessels assigned, unless the fact that one person holds a vessel while the other does not is such an indices.
No other objects are assigned to one particular person.
16. Both banqueters are male due to body shape and facial features.
17. One dog under the couch, facing to the right.

cat. No. 14

Pontic Amphora, c. 550–500 BC, displayed at the Metropolitan Museum, New York.

De Marinis No. 1, tav IIIa.

(De Marinis, 1961; Hampe and Simon, 1964)



Figure cat. No. 14: De Marinis (1961: tav IIIa)

This banquet scene is included in the catalogue to present a complete listing of *convivia* in Etruscan art. However, the scene is dismissed for further analysed in subsections 5.1.2. to 5.5.2. because it was shown that the scene represents a divine banquet of the Goddesses Hera, Athene and Aphrodite. The particularities of the banquet, in particular that it is the only female only banquet in Etruscan Art, may therefore be dependent on the divine scene itself. Since religious or mythological scenes are not an objective of this research, only a listing of the scene is included in the catalogue. For a detailed discussion of the scene, see Hampe and Simon (1964: 36-37 and tav 15).

1. Reclining banquet.

2. All persons are reclining.

3. Left to right.

4. They recline on a couch.

5. Two couches, two lower tables with blankets draped over all two couches and all two tables, blankets, and presumably pillows underneath these blankets to support the upper bodies of the banqueters in the reclining position. All the furniture and soft furnishings are very elaborately carved, shaped and decorated.

There are three pairs of *calcei repandi* hanging on the wall.

Leafed branches are set under the lower tables that are oriented to the right, and a small leafy plant in between the two couches. These branches and plants may refer to an outdoor setting of the banquet.

6. Two couches.

7. One person per one couch.

8. Two servants.

9. Duties cannot be determined as only the heads are shown.

10. Left servant may be female as she wears the *tutulus*. Right servant may be male as his hair is open. However, such a coiffeuse is unusual for any Etruscan hairstyle known to have been depicted. Perhaps the servant is foreign.

11. No food dishes, food containers or drinking vessels are shown.

12. No food dishes, food containers are shown

13. No drinking vessels are shown.

14. Left banqueter faces a servant. Next comes the head of a servant again, facing to the left, too, as the first servant. Then, immediately to the right is the second banqueter with her back to the servant, facing to the right.

15. The banqueters do not hold any items at all.

16. Both banqueters are female due to their facial features, bosoms clearly shown and costume worn. This is the only Etruscan female only banquet depiction known (Small 1971: 50).

17. No extras

cat. No. 15

Pontic Vase, c. 550–500 BC, painted scene, displayed at the Akademisches Museum, Bonn.

De Marinis No. 2.

(Dohrn, 1938; De Marinis, 1961)



Figure cat. No. 15: Dohrn (1938: tav LIV.4)

(Two very fragmentary pieces of pottery showing the banquet scene)

1. Reclining banquet.

2. Persons visible are reclining.

3. Right to left.

4. They recline on a couch.
5. White couches, blankets, red pillows (Dohrn, 1938: 288) to support elbows of banqueters.
6. One couch is visible in each of the two fragments.
7. One person per couch is visible.
8. Perhaps one servant whose outstretched arm is visible, as the arm holds a bowl as in a gesture to offer it to the banqueter.
9. Perhaps serving beverages or food.
10. Not possible to determine due to pottery sherd too fragmentary.
11. Not possible to determine due to pottery sherd too fragmentary. However, one of the two is taken as a bowl is passed to the banqueter.
12. Not possible to determine due to pottery sherd too fragmentary. One bowl is visible.
13. Not possible to determine due to pottery sherd too fragmentary. One bowl is visible.
14. On one of the fragments, an outstretched arm is visible, outstretched to the right. The banqueter faces to the left, to the outstretched arm.
15. Only the left hand is visible. Nothing is held with it.
16. The banqueter is male due to facial and body features, and it appears that his chest is bare of clothing, which is only shown with male Etruscans, not females.
17. Not possible to determine due to pottery sherd too fragmentary.

cat. No. 16

Pontic Vase, c. 550–500 BC, painted scene, displayed at the Akademisches Museum, Bonn.

De Marinis No. 3.

(Dohrn, 1938; De Marinis, 1961)

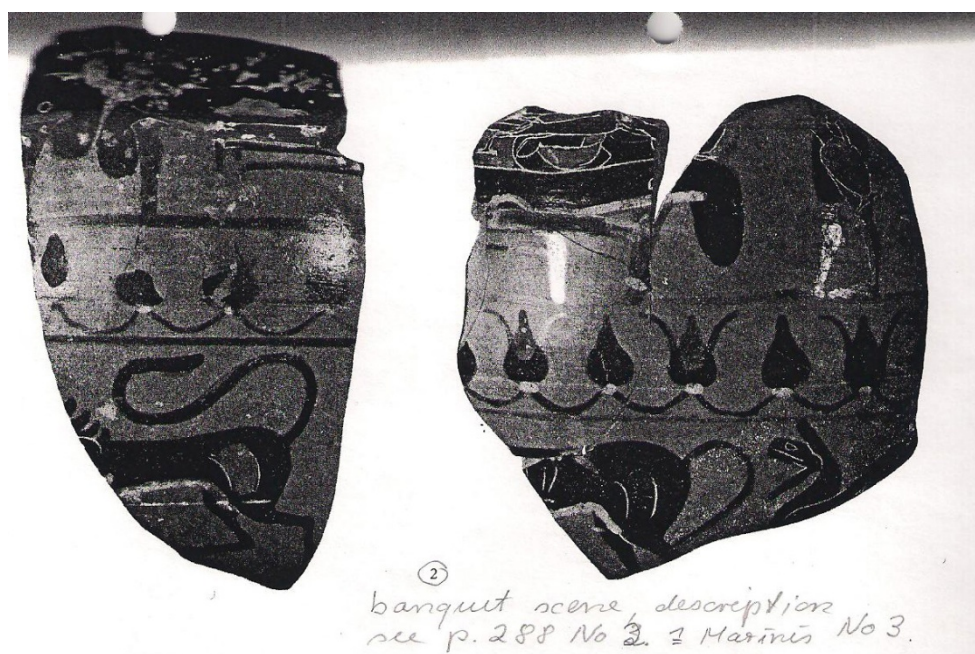


Figure cat. No. 16: Dohrn (1938: tav LIV.2)

(Two very fragmentary pieces of pottery showing the banquet scene)

1. Reclining banquet.
2. All people recline.
3. Right to left.
4. They recline on couches.
5. Couches, lower tables, blankets on couches, and red pillows under the elbows of the banqueters.
6. Three couches can be made out on the fragments.
7. The number of people on the fragment with the two couches cannot be made out due to the fragmentary state of the pottery sherd. The other piece of pottery shows one or perhaps two people reclining on one couch.
8. One servant is visible on one fragment.
9. to serve beverages to the banqueters, as the servant visible on the right side fragment holds an *oinochoe* in his right hand.
10. It is a male servant, as he wears knee-length knickerbockers-style trousers or a skirt above knee length, and either wears a tight fitting blouse or has a bare chest.
11. Drink is certainly served as drink related vessels are shown. Food or food related containers are not visible on these sherds.

12. Not possible to determine due to pottery sherd too fragmentary.

13. The person on the single couch sherd (right fragment) holds a *kylix* in his hand. The servant to his right holds an *oinochoe*.

14. Not possible to determine due to pottery sherd too fragmentary. On the pottery sherd with the one couch, there are the feet and legs visible of one person standing at the right end of the couch. Since the feet face to the left, the person is likely to face the banqueters to his left. It is almost certain that this person is a servant as he is standing and holding an *oinochoe* in his right hand.

15. The banqueter on the one couch fragment (right fragment) holds a *kylix* in his left hand. The banqueter on the left fragment does not hold any items in his hand.

16. Status or gender cannot be assigned, as not enough data is available from these fragments. However, it is most likely that the person (right fragment) is male because the arm is naked, without jewellery, and it appears that the person is shown with a bare upper body and just a mantle covering him from the waist down.

17. No extras are depicted under or to the sides of the couches.

Bronze Objects

The objects range from bronze sheets embossed with banquet scenes, to bronze figurines of reclining banqueters that were once attached to larger objects, to convivial scenes engraved on bronze mirrors.

Chronologically, the bronze objects range from the 6th century BC with the embossed sheets perhaps being the earliest bronze representations of a banquet. The bronze figurines date to the late 6th century to the early 5th century BC. The latest bronze representations of banquet scenes are the two bronze mirrors, both dating to the 5th century BC.

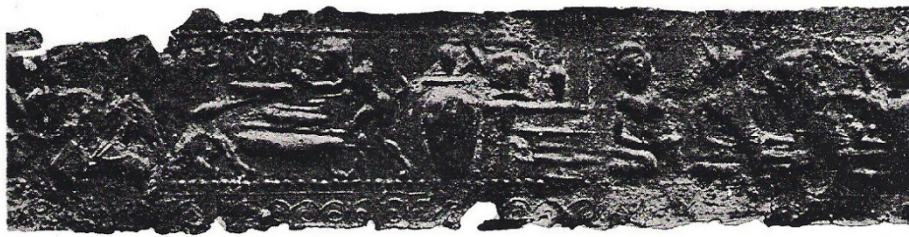
The provenances of any of the bronze objects are not known.

cat. No. 17

Bronze sheets (three sheets), sixth c. BC, embossed scene, displayed at the Villa Giulia, Rome.

De Marinis No. 104.

(Bovini, 1941; De Marinis, 1961)



2



Figure cat. No. 17: Bovini (1941: tav VIII2. and 3.)

1. Reclining banquet.
2. All banqueters recline. The male is on the left and the female to the right
3. Left to right
4. They recline on pillows only.
5. The table to the left with the vases on top, pillows folded double to support each banqueter's elbows.
6. One folded pillow per person, under their elbows.
7. One folded pillow per person, under their elbows.
8. One servant.
9. He serves beverages.
10. He is male as he either wears a tight fitting tunic or is actually naked. He holds a ladle or a sieve (more likely as it is a straight handled with a bowl attached horizontally) and he is in the process of filling the shallow bowl held by the banqueter to his left.
11. It is most likely that only drink is enjoyed at this banquet since all the vessels shown assembled to the left of the servant relate to the service of beverages. There is a *kylikeion* with a *lebetes* and an amphora. Under the table are several shallow dishes and perhaps a *kylix*. The servant either is filling a shallow bowl from a large crater in front of him, or is passing

the full bowl to the banqueter to the left of him.

12. It is difficult to make out what containers the banqueters are holding. However, it appears that they hold beverage/drinking bowls because of the way they hold these bowls. No food related items could be identified in connection with particular banqueters.

13. It is difficult to make out what containers the banqueters are holding. However, it appears that they only hold bowls for drinking beverages as can be deduced from the way they hold these bowls. The only clear representation of a drinking bowl is the bowl being passed to or received from the first banqueter to the servant's left side. Other drinks-related vessels are seen to the left and to the right of the only servant in the scene. These are a *kylikeion* with a *lebetes* and an amphora. Under the table are several shallow dishes and perhaps a *kylix*. The servant is bending over a large crater in front of him, and he appears to be passing a drinking bowl to the banqueter to the left of him.

14. Twelve figures alternate from male to female and so on. The male is on the left and the female to the right. The male faces to the right, conversing with female who has her head turned backwards over her shoulder to face the man.

15. It is difficult to make out what containers the banqueters are holding. However, it appears that they only hold bowls for drinking beverages as can be deduced from the way they hold these bowls. The only clear representation of a drinking bowl is the bowl being passed to or received from the first banqueter to the servant's left side.

The second reclining banqueter to the left of the servant plays the lyre. Lyre playing banqueters are comparatively rare in Etruscan iconography. The other lyre playing banqueters are to be seen, for example, on the Murlo revetment plaques (cat. No. 1), in The Tomb of the Maiden (cat. No. 54) and in Tomb 4780 (cat. No. 39) both Tarquini.

Each of the women is holding a flower or a small leafed branch each.

16. The people to the left are male as part of the upper torso is bare. The people to the right are female as they wear a high-necked and long tunic and the *tutulus*. The women all hold a flower or small leafed branch in their hands. Some of their bosoms are pronounced, especially the first banqueter's to the right of the servant.

17. No extras.

cat. No. 18

Bronze Figurines originally attached to a vessel rim, c. 525-475 BC, displayed at the British Museum, London, BM Bronze Cat. 562

(Haynes, 2000)



Figure cat. No. 18: Haynes (2000, on the inside front and back jacket flaps)

1. Reclining banquet.
2. All people are reclining. The female reclines to the left of the male.
3. Right to left.
4. They have a pillow under each of their elbows on which to recline. Perhaps the ground on which they recline is meant to represent a blanket, but it is difficult to make out due to the placement of the figurines on top of a bronze vessel. The ground may be a blanket or just the top of the vessel. Due to the figurine being placed on the rim of a Bronze vessel, it was perhaps not of importance to have the couple reclining on a blanket or even on a couch, or it was not practical to have such elaborate decoration on the vessel.
5. Perhaps one blanket, pillows under each banqueters elbows.
6. Perhaps one blanket.
7. Two people per blanket.
8. No servants present.
9. No servants present.
10. No servants present.
11. No food containers or actual foodstuff is shown. The man holds a bowl in his left hand. The way he holds the bowl indicated that it is a bowl from which to drink a beverage. The woman's right hand, which is raised as from the elbow onwards, might have held something, but it is now broken off and lost.
12. No food or food containers present.
13. The male holds a drinking bowl.

14. Both the female to the left and the male to the right look forward. The man has his arm wrapped round the female with his right hand resting on her right waist.

15. The male holds a drinking bowl. No other objects are present.

16. The left person is female due to facial features, pronounced round breasts, and two tightly braided plaits falling over her décolleté and shoulder respectively. Her gown is reaching up to her neck and either a bracelet or the seam of her gown is indicated just above each elbow.

Facial features and body physique with flat but pronounced chest identifies the right person as male. He also bares one of his pectorals in typical Etruscan male fashion.

17. No extras.

cat. No. 19

Bronze Statuette of reclining banqueter, c. 520-500 BC, displayed at the California Palace of the Legion of Honor, San Francisco, No. 1952.26

(Del Chiaro, 1967)



Figure cat. No. 19: Del Chiaro (1967: fig. 44)

1. Reclining banquet.
2. The banqueter reclines.
3. Right to left.
4. He rests on a pillow.
5. A small pillow under his elbow is attached to the banqueter.
6. One pillow.
7. One person on that one pillow.
8. No servants present.
9. No servants present.

10. No servants present.

11. Not to be determined. The banqueter holds an item in each of his hands. In his left hand, he holds a stemmed object, perhaps a drinking bowl. However, for most parts both objects he held are broken off and missing.

12. Not to be determined. Probably no food or food containers present.

13. Not to be determined. It is probable that the banqueter held a stemmed drinking bowl in his left hand.

14. Only one single banqueter, very likely to be associated with banqueter from the MET cat. No. 20, and perhaps associated with the banqueter from the British Museum cat. No. 21.

15. In his left hand, he holds a stemmed object, perhaps a drinking bowl. No other objects are identifiable as whatever he held in his hands is broken off and lost

16. He is a male due to facial features and body shape. His chest is half exposed. His mantle is rich in textile decoration (stellar motives) and with the cloth layered in heavy folds. The mantle is slung over his left shoulder.

17. No extras.

cat. No. 20

Bronze Statuette of reclining banqueter, c. 520-500 BC, displayed at the Metropolitan Museum of Modern Art, New York.

(Richter, 1940)



Figs. 76, 77; see p. 28

Figure cat. No. 20: Richter (1940: fig 76 and 77)

1. Reclining banquet.
2. The person is reclining.
3. Right to left.
4. He reclines on the ground, on a pillow
5. Double folded pillow under his elbow.
6. One pillow.
7. One person per pillow.
8. No servants are present.
9. Not applicable.
10. Not applicable.
11. No vessels for food or drink are present.
12. Not applicable.
13. Not applicable
14. Only one single banqueter, very likely to be associated with banqueter from San Francisco cat. No. 19, and perhaps associated with the banqueter from the British Museum cat. No. 21.
15. Both his hands are empty of items
16. He is a youthful male. He wears a mantle, slung over his left shoulder and wrapped round his waist. The mantle is rich in textile decoration (stellar motives), just as the mantle of the banqueter from the San Francisco museum. His chest is otherwise bare of clothing. His face has male features. He wears a hair band. His hair is shown in very orderly tightly plaited plaids or tight curls. His right hand is raised as in a greeting pose.
17. no extras.

cat. No. 21

Bronze Statuette of reclining banqueter, c. 520-475 BC, displayed at the British Museum, London.

(Boethius et. al, 1962)

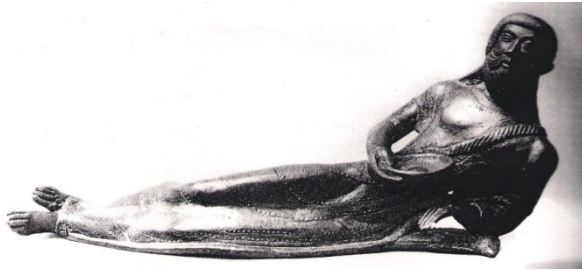


Figure cat. No. 21: Boethius et. al. (1962: fig 422)

1. Reclining banquet.
2. The person is reclining.
3. Right to left.
4. He reclines on the ground, on a shallow pillow or blanket.
5. Thin pillow or blanket under his elbow.
6. One pillow/blanket.
7. One person per pillow.
8. No servants are present.
9. Not applicable.
10. Not applicable.
11. The banqueter holds a shallow plate in his right hand.
12. The plate may refer to food taken at banquet. However, the positioning of his hand on the bowl suggested that he might drink from the bowl. No objects are placed in the plate.
13. The plate held by the banqueter is very shallow. It may have been used for beverages.
14. One single banqueter who may be associated with the banqueters cat. No. 19 and cat. No. 20.
15. He holds a plate in his right hand. It is comparatively rare that banqueters hold such plates in their hands. This motive is only also seen in the Tomb of the Maiden/Tarquinius (cat. No. 54) and in the Golini Tomb I/Orvieto (cat. No. 72). The other hand is empty and he leans on it for comfort.

16. He is male. He wears a mantle, slung over his left shoulder and wrapped round his waist. The mantle is rich in textile decoration and falls in manifold layers all the length to his feet. His chest is otherwise bare of clothing. His face has male features and he has a beard. He wears a hair band. His hair is shown in very orderly tightly plaited plaids or tight curls.

17. No extras.

cat. No. 22

Tripod, c. 500-475 BC, displayed at the Badisches Landesmuseum, Karlsruhe.

(Barbieri, 1987)

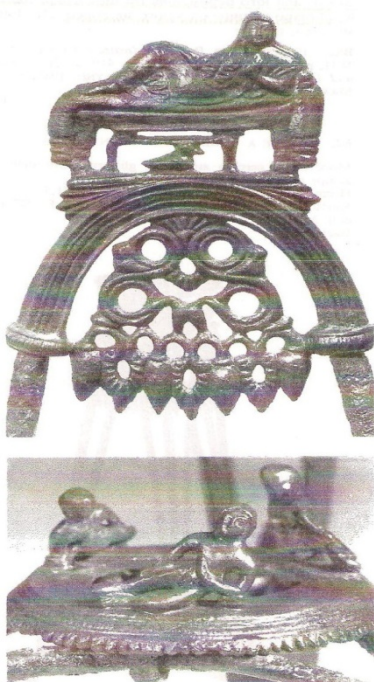


Figure cat. No. 22: Barbieri (ed.) (1987: illu. No. 64)

1. Reclining banquet, one banqueter repeated three times on the upper decorative tier of the tripod, and another banqueter repeated three times on the lower decorative tier of the tripod.
2. All banqueters recline. The female reclines on the upper tier, while the male reclines on the lower tier of the tripod.
3. Right to left.
4. Upper tier banqueter reclines on a couch, lower tier banqueter on a pillow under the elbow.
5. Upper tier banqueter has a couch, a thick blanket and pillows to support the elbow. There is also a lower table. The lower tier banqueter has a pillow only to support his elbow.

6. One couch per decorative unit.
7. One person per couch.
8. No servants present.
9. No servants present
10. No servants present.
11. There may be food and drink taken.
12. No food or food containers can be identified with certainty. However, the upper tier banqueter holds an oblong oval object in her right hand that could be a fruit, a pastry or a small bowl.
13. No beverage or drink containers can be identified with certainty. However, the lower tier banqueter holds a banana shaped object in his right hand that could be a *rhyton*, or more likely a *machaira*.
14. The banqueters look out at us onlookers. They are not conversing with each other.
15. The upper tier banqueter holds an oblong oval object in her right hand that could be a fruit, a pastry or a small bowl. The lower tier banqueter holds a banana shaped object in his right hand that could be a *rhyton*, or more likely a *machaira*.
16. The upper tier banqueter is female as she wears a very elaborate gown with rich drapery, reaching to her ankles and elbows. The head is covered by a veil displaying a pattern. The facial features are rather round in comparison to the lower tier banqueter, with high cheekbones, and her eyebrows are highly arched. A bosom is not to be made out as the gown is laid in manifold drapes over her upper body.
The lower tier banqueter is male as he either wears thigh trousers or is actually nude. The chest appears to be bare of clothing. On his head, he wears a conical hat. The facial features are less refined than the upper tier banqueters' are.
17. There is a bird, most likely a duck, under the couch of the upper tier, facing to the right.

cat. No. 23

Mirror, fifth c. BC, displayed at Villa Giulia, Rome (no. 12973)

De Marinis No. 102.

(De Marinis, 1961; Pieraccini, 2000)



Figure cat. No. 23: Pieraccini (2000: fig 1)

1. Reclining banquet
2. All people recline. The female reclines to the left of the male.
3. Right to left.
4. They recline on a couch.
5. Couch, lower table, blankets, folded pillows under the elbows of the banqueters. Tendrils of vine frame the image.
6. One couch.
7. Two people.
8. One servant.
9. He is holding a long narrow object, perhaps a sieve, in his right hand while passing a *lekythos*-type vase to the lady.
10. The servant is male due to facial features, body shape, clothing inclusive the round thick skullcap and long open hair.
11. Food and drink is taken by the banqueters
12. The lower table in front of the banqueters shows six vessels. The first from the left and the last to the right are stemmed bowls with two round objects protruding from them. These are reminiscent of eggs, or rounded fruit. The second container from the left is the smallest of the six different containers and is a stemmed straight-edged bowl. Next follow two shallow bowls or deep plates with other vessels like these stacked on top or a flatbread-type of food dish served in these. The fifth container is a stemmed bowl not showing any food items.

13. The man holds a very shallow and very elegant *kylix* in his left hand

14. A servant on the left side of the image looks to the right where the banqueters are. The first banqueter turns her head back, over her shoulder, to be face to face with her male banquet companion.

15. The lady holds a dove in her left hand and a wreath-like object in her right hand. The man holds a *kylix* in his left hand. He holds a blossom in his raised right hand. The lady enjoys the scent of the blossom.

16. The left person is female due to facial and body features, clothing and *tutulus*, and jewellery. The person on the right is male due to facial and body features, clothing and thick skullcap.

17. A dog is under the couch facing to the right.

cat. No. 24

Mirror, fifth c. BC, displayed at the Museo Gregoriano, Rome (no. 12232).

De Marinis No. 103, tav XIII.

(Nogara, 1934; De Marinis, 1961)



Figure cat. No. 24: Nogara (1934: tav XXXI)

1. Reclining banquet.
2. All people are reclining. The female reclines to the left of the male.
3. Right to left.
4. They recline on a couch.

5. Couch with exceptionally thick mattress and blankets, or the blankets hang down in an exceptional length. The mattress and/or blankets are richly decorated. There are two tasselled pillows supporting the elbows of the banqueter. Two wreaths hang from the ceiling and in the middle of the two wreaths hang what could be a birdcage. The scene is framed by a leafed border.

6. One couch is shown.

7. Two people per couch.

8. One servant.

9. In the right hand that is extended backwards, the servant holds an *oinochoe* and a long, thin object. With the outstretched left hand, he plays with a dog. The servant teases the dog with a flower held in front of its nose.

10. It is a male servant due to male facial features, physique, and the fact that he is naked. He holds an *oinochoe* and a long, thin object. With the outstretched left hand, he plays with a dog.

11. There are no containers for food shown. The lady holds an oval object in her hand which might be an egg. The man holds a wide bowl, and the servant an *oinochoe*, so drink is taken in this scene.

12. The lady holds an oval object that could be an egg. It might be a different food dish, but also an object non-food related.

13. The man holds a wide-rimmed bowl. Since he is the only banqueter holding a drinking vessel, no status assignment in comparison to other vessel-holding people can be made. However, the fact that he is the only banqueter holding a vessel may be an indicator of status and /or gender by itself.

The servant holds an *oinochoe*.

14. The female to the left on the couch has her head turned backwards, over her shoulder, to face the man to her right. The man has his arm wrapped round the female with his right hand resting on her right shoulder. A naked, young servant stands in front of the couch, faces to the right, and plays with a dog.

15. The lady holds an oval object that could be an egg. It may be a symbol of impending parenthood for the couple depicted, as some scholars interpret the egg with a symbolic meaning of fertility. It might be a different food item or an object non-food related.

The male holds a wide-rimmed drinking bowl.

16. Left person is female due to facial features, physique, clothing inclusive the *tutulus*. The person to the right is male. He has a beard, a bare chest with well-formed muscles, muscled arms and overall male physique and facial features.

17. A dog plays with the naked youth in front of the banqueting couple. The dog faces to the left.

Ivory Objects

We have one ivory object showing a banquet scene. It is a relief plaque dated to c. 550-525 BC and is now exhibited in the Florence National Museum of Archaeology (inv. 01506).

The plaques are part of the ivory decoration for a wooden casket. A further ivory plaque decorating the casket shows a hunting scene.

The casket was found in the Pananatenica Tomb, Crocifisso del Tufo necropolis, Orvieto.

cat. No. 25

Relief plaques from the Pananatenica tomb, Crocifisso del Tufo necropolis at Orvieto, 550-525 BC, displayed at the National Museum of Archaeology, Florence, inv. 01507 (hunt) and inv.01506 (banquet).

De Marinis No. 21.

(De Marinis, 1961; Treasures from Tuscany Catalogue, 2004)



Figure cat. No. 25: Treasures from Tuscany Catalogue (2004: 106, illu. No. 171)

1. Reclining banquet.
2. All banqueters recline.
3. Right to left.
4. They recline on a mattress.
5. A thick mattress is shown, with a blanket on top. No pillows.
6. One mattress.
7. Two people per mattress
8. No servants present.
9. No servants present.
10. No servants present.
11. Only drink is taken.

12. No dishes for food are shown.

13. The man to the left holds a shallow bowl, and the man to the right a stemmed/footed bowl/chalice.

14. The man to the left turns his head backwards over his shoulder to be in face-to-face conversation with the man to the right.

15. The man to the left holds a shallow bowl, and the man to the right a stemmed/footed bowl/chalice.

16. Both banqueters are male due to the cloak worn exposing their bare chests. Both wear a ribbed conical hat. They have muscular arms. They do not wear any jewellery. Both have male facial features.

17. No extras.

CATALOGUE No. 26 to 65, (40 banquet scenes)

Tarquinian tomb wall paintings (in chronological order)

Chronologically, the Tarquinian tomb wall paintings of banquet scenes range from c. 520 BC with the Bartoccini Tomb as the earliest, to the Tomb of the Shields from c. 375-350 BC as the latest representation of convivial events.

cat. No. 26

Bartoccini Tomb, Tomba Bartoccini (Tomb 905), c. 520 BC

(Steingraber, 2006; Steingraber, 1986; Weber-Lehmann, 1985)

This is a four-chamber tomb. The banquet scene is located in the main chamber, on the rear wall pediment.

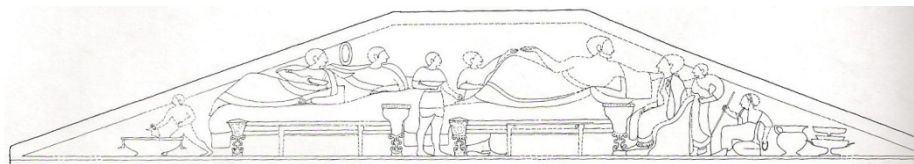


Figure cat. No. 26.1: Weber-Lehmann (1985: tav 27)



Figure cat. No. 26.2:

http://www.canino.info/inserti/monografie/etruschi/tombe_tarquinia/Bartoccini/index.htm

(It is the oldest banquet scene with couches found in Tarquinia (Steingraber, 2006: 90)).

1. Sitting and reclining banquet.
2. The men are reclining on couches while two women are sitting on an armchair and a double folded pillow each to the right of the reclining men.
3. The men recline right to left. Women sit right to left.
4. They recline on couches, and sit on armchairs and double folded pillows respectively.
5. Couches, lower tables, thick mattresses, blankets, pillows, over the two banqueters one wreath hangs down from the ceiling or from the wall.
6. Two couches, one armchair, one double folded pillow.
7. First couch has two people, second couch one person, armchair to the right has one person, and the double folded pillow seats one person.
8. Four servants.
9. First servant fills an *oinochoe* with a beverage from a big two handed bowl, or perhaps from a crater which is painted more shallow to fit into the shallow end of the left hand gable of the tomb room. Another servant holds a stemmed bowl. The third servant receives or passes an object to the single banqueter. The servant behind the lady adjusts her mantle and the blanket she sits on.
10. The servant to the left is male as he is either naked or wears a tight fitting vest and trousers. The following two servants are male, too, as they wear tight fitting vests and short skirts, not showing any female body features. The servants behind the lady are both female. They wear ankle-length gowns. The first female servant wears a half-arm length bodice and a *himation* that displays a pronounced bosom.

11. Food items and specific food holding vessels are not shown. The lower tables are empty of any objects. Vessels for beverages are presented.

12. No food and food containers present

13. One servant fills an *oinochoe*, while another servant holds a shallow stemmed bowl. The first banqueter holds a shallow, non-stemmed drinking bowl. Behind the seated female banqueter, a *hydria* and a *kylix* with a chalice on top is shown.

14. One servant faces to the left, away from the two men reclining on the first couch. Both these men face over their shoulders, backwards, to the right of the image. Then follow, in the centre of the painting, two standing servants, both facing to the right. The man reclining on the couch alone also faces to the right. The woman faces to the left. A servant standing behind her faces the back of her head, and a female banqueter sits on a pillow folded double with backing, facing the back of the head of the seated lady.

15. The first banqueter holds a shallow bowl in his right hand. The second banqueter on the left couch rests his right hand on the first banqueters shoulder. If the third banqueter passes or received an object from the servant is not to be made out due to the fragmentary state of the painting. However, it appears that he rests his left hand on the lady's right shoulder. It looks like the lady does not hold anything in her hands. The second female banqueter is sitting in the right corner of the gable. She is facing to the left, to the back of the lady banqueter and her servant. She is holding two objects in her hands. One is a wreath, the other a spear-like object.

16. All the reclining banqueters are male due to their chests being bare of clothing, with the mantle being wrapped round their waists. Flat, male chests are exposed. The single banqueter may have a beard. The sitting female banqueter wears an elaborate ankle-length mantle that is also wrapped round her shoulders and falls in distinct folds around her arms. She wears richly decorated *calcei repandi*.

The seated female in the right corner of the gable wears an elaborate tunic, *himation* and headdress similar to the seated lady in front of her.

All reclining and seated banqueters focus on the lady in the armchair. This scene can be read as the lady in the armchair being the lady of the house, perhaps the deceased, with the single reclining male being her husband, the two further reclining banqueters her sons and the female shown smaller in size which is seated behind her is her daughter.

17. No extras.

cat. No. 27

Tomb of the Mouse, Tomba del Topolino (Tomb 494), c. 520 BC

(Steingraber, 2006; Steingraber, 1986; Weber-Lehmann, 1985)

This is a single-chamber tomb. The banquet scene is located on the entrance wall pediment.

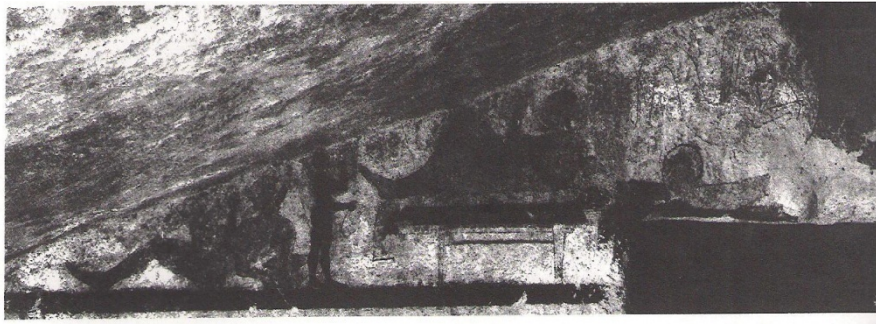


Figure cat. No. 27.1: Weber-Lehmann (1985: tav 17)



Figure cat. No. 27.2:

http://www.canino.info/inserti/monografie/etruschi/tombe_tarquinia/Topolino/index.htm
(photo)

1. It is a reclining banquet.
2. All banqueters recline.
3. The banqueters in the left side of the gable painting recline right to left. In the right side of the gable, there is one man "reclining" left to right. However, he is not really reclining at banquet, he is falling about drunk.
4. The two people in the very corners of the gable recline on the ground, while the second banqueter on the left side reclines on a couch.
5. Couch, lower table. Pillow folded double under the very left hand side banqueters' elbow. The left banqueter is actually lying on a layer of leaves that appears to reach to under the banqueting couch. Therefore, an outdoor setting is indicated, especially since in addition, flowers frame the walls of the burial chamber. A ribbon is flying from behind the two dancers, to the right, over the right banqueter.
6. One couch and two ground spaces.
7. One person per couch or ground space.
8. One servant, two dancers.

9. The servant is offering beverages from an *oinochoe*. The two dancers are dancing.
10. The servant with the *oinochoe* is male as he is shown naked. The dancers are male. They wear a short skirt and their upper bodies are bare of clothing. The dancers wear the *calcei repandi*.
11. No food or food container is shown. Drink is taken.
12. No food or food container is shown.
13. An *oinochoe* is held by the servant. The banqueters do not hold any items. However, the right reveller has a large *kylix* standing in front of his feet. The reveller to the very left holds his right arm and hand as if taking a sip from a beverage vessel.
14. The first banqueter is facing to the left. A servant, standing, is face to face with the second banqueter. In the left part of the gable, two dancers have their bodies turned to the left, with the first dancer having his head turned backwards, over his shoulder, to face his dancing partner. The drunken banqueter has his head raised to the ceiling in a “oh, I have drunk far too much” gesture of raising his left hand to his head.
15. They do not hold any items
16. The banqueter on the couch and the two revellers on the ground are all male. They have beards. The banqueter on the couch is wearing a mantle, wrapped round his left shoulder and his waist, and reaching down to his ankles. His right chest is exposed. The other two banqueters are naked, showing male physique.
17. A seahorse is placed left to the gables centre decoration, and a leopard right to the gable centre decoration. However, these animals are not to be seen as integral parts of the banquet scene. They rather have heraldic or symbolic meaning.

cat. No. 28

Tomb of the Lionesses, Tomba delle Leonesse, c. 520-510 BC

De Marinis No. 35.

(Lawrence, 2007; Steingräber, 1986; De Marinis, 1961)

This is a single-chamber tomb. The banquet scene is located on the left and right walls.



Figure cat. No. 28.1: Moltesen and Weber-Lehmann (1992: 24)



Figure cat. No. 28.2:

http://www.canino.info/inserti/monografie/etruschi/tombe_tarquinia/Leonesse/index.htm

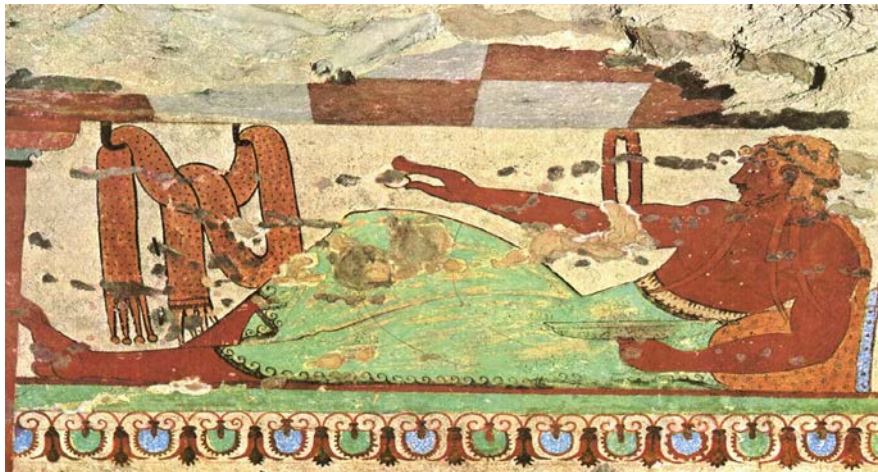


Figure cat. No. 28.3:

http://www.canino.info/inserti/monografie/etruschi/tombe_tarquinia/Leonesse/index.htm

(detail with male banqueter holding the 'egg'.)

1. Reclining banquet.
2. All banqueters recline.
3. Right to left.
4. They recline on the ground.
5. Thick pillows with embroidered decoration and frilly fringes are placed under both banqueters elbows. Two wreaths hang in the space of the first, second and fourth banqueter. A long, once-knotted shawl hangs from two hooks, and a wreath, too, in the second

banqueters' space.

6. Four people recline on two ground spaces.

7. One person per ground space.

8. One servant.

9. He, while he stands, holds the white, round pastry/fruit/egg in his raised right hand. It looks like he is offering the dish to the second banqueter. In his left hand, he holds a flute.

10. He is a male as he has male body features, and shoulder length open hair. The face is not preserved from the mouth upwards.

11. Food and drink is taken.

12. It looks like the second banqueter receives the white, round pastry, fruit, or egg, while the third banqueter already holds this item in his stretched out right hand.

13. The third banqueter holds a shallow, stemmed bowl in his left hand.

14. All banqueters recline and look to the left. Near the feet of the second banqueters is a servant, painted un-proportionally small in relation to the banqueters, his body and face turned to face the second banqueter.

15. The second banqueter holds a small, leafed branch in his stretched out right hand. It looks like he holds something in his right hand, too, but no object is clearly distinguishable. The third banqueter holds the white, round pastry, fruit, or egg in his stretched out right hand, while he also holds a shallow, stemmed bowl in his left hand. The fourth banqueter holds a much larger leafed branch in his outstretched right hand than the branch of the second banqueter.

16. All four banqueters are male. Their chests are bare, with the typical Etruscan mantle wrapped round their waists. Their hair is short cropped, with a wreath each in their hair. Their gestures are identical, with only a small variation in how the first and the fourth banqueter hold their outstretched hand (hand turn upwards and lifted to the ceiling) in comparison to the second and third banqueter (hand turned downwards and curved round the knee). However, if they do, then they hold different items in each of their hands. The first banqueter does not hold anything in his hands.

17. A frieze of dolphins and flying fish is painted under the banqueters, separated by a frieze of volutes. They are not an actual part of the banquet, but a separate scene.

cat. No. 29

Tomb of the Lionesses II, Tomba delle Leonesse, c. 520-510 BC

The scene is located on the left and right walls underneath the banqueters described in cat. No. 28.

(Steingraber, 2006; Weber-Lehmann, 1985)

(The scene is now very faded and lost in many parts. No facsimiles, drawings or photographs were produced of the original. Therefore was only a partial analysis of the banquet scene possible, based on the textual descriptions of Weber-Lehmann (1985)).

1. Reclining banquet.
2. All banqueters recline.
3. Right to left.
4. They recline on the ground.
5. No furniture (preserved).
6. One person per ground space.
7. Two banqueters are partially preserved.
8. No servants (preserved).
9. No servants (preserved).
10. No servants (preserved).
11. No food or drink is seen in the small, preserved part of the painting.
12. No food or drink is seen in the small, preserved part of the painting.
13. No food or drink is seen in the small, preserved part of the painting.
14. The first banqueter turns his head backward over his shoulder to face the banqueter who is reclining behind him. The second banqueter is not preserved but with the exception of some traces of the *himation* of that banqueter.
15. First banqueter does not hold anything. Second banqueter is not preserved but the red paint of his *himation*.
16. The first banqueter is male due to his bare chest and red *himation* wrapped round his waist. It can be assumed that the second banqueter is also male as his red *himation* is painted in an identical fashion as the first male banqueter's mantle.
17. No extras (preserved).

cat. No. 30
Tomba 5039, c. 520-510 BC

(Steingraber, 2006; Steingraber, 1986; Weber-Lehmann, 1985)

This is a single-chamber tomb. The banquet scene is located on the rear wall pediment.

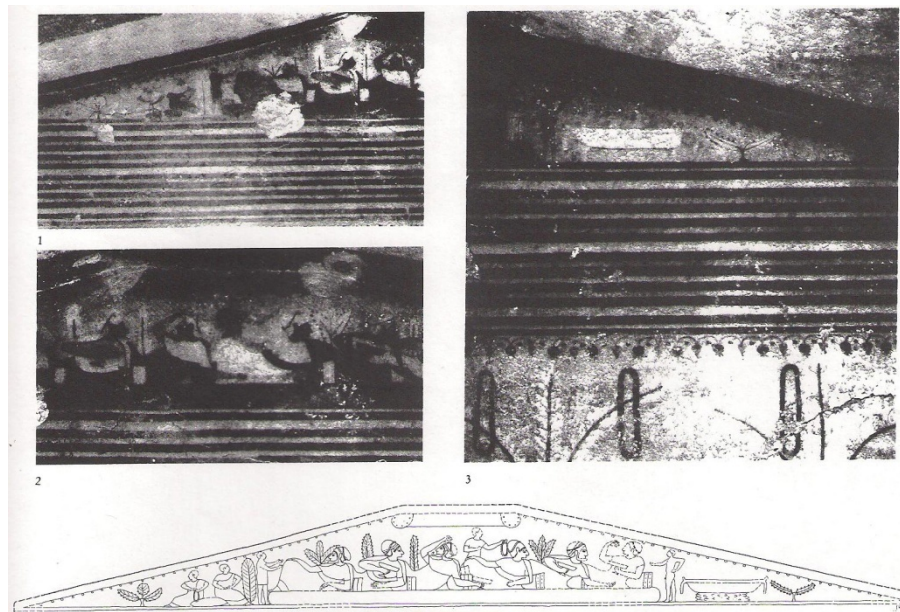


Figure cat. No. 30: Weber-Lehmann (1985: tav 8)

1. Reclining and sitting banquet.
2. Two people sit, back to back, in the left corner of the gable. Six banqueters recline on one mattress.
3. Right to left.
4. They recline on the ground, on one thick mattress. The two people sitting in the left corner sit on a thick pillow.
5. A thick mattress to recline on and a thick pillow to sit on are shown. Thick pillows are placed under the elbows of the reclining banqueters. Two different kind of leafed trees suggest an outdoor setting for the banquet. The large bowl to the right of the scene is set on top of a bed made from leaves. The leaves may have been used an insulation to keep the beverage inside the bowl cool.
6. One mattress is shown, and one pillow.
7. Six people are reclining on one long mattress. Two people sit back to back on the pillow.

8. Three servants.

9. The two servants, to the left and right of the scene respectively, may be general servants. They do not hold any objects to assign a specific duty to them. The servant in the middle is offering a wreath to the banqueters.

10. They are all male with short cropped, undecorated hair. The first servant is wearing a short tunic that only reaches just to the thighs. The second servant also wears such a tunic. The third servant is naked with male body features.

11. Only drink is taken.

12. No food is taken.

13. The second, third, fifth and sixth reclining banqueters all hold a stemmed bowl. The second and fifth banqueter holds the bowl in their right hand, the third and sixth banqueter in their left hand. A large, wide serving bowl is placed in the right corner of the gable.

14. The first seated person has the body and face turned to the left. The second seated person has the body and face turned to the right. A servant, standing, has body and face turned to the right. The first reclining banqueter is facing to the left. The second reclining banqueter has his head turned back, over his shoulder, to be face to face with the third reclining banqueter.

A servant is standing behind the fourth reclining banqueter, facing to the right. The fourth reclining banqueter has his head turned back, over his shoulder, looking to the right. The fifth reclining banqueter also has his head turned back, over his shoulder, to be face to face with the sixth reclining banqueter. A servant, standing, has body and face turned to the left, to look at the back of the sixth banqueter.

15. The second, third, fifth and sixth reclining banqueters all hold a stemmed bowl. The second and fifth banqueter holds the bowl in their right hand, the third and sixth banqueter in their left hand. The first and fourth banqueters do not hold any objects. The first sitting person is holding a wreath in his hands.

16. The two people sitting in the left corner of the gable are most likely male. In the drawing, they are shown wearing a mantle wrapped round their left shoulder. They have short cropped hair. Clothing, hair, body features and the brown skin colour all indicate male gender. Both the seated banqueters are very reminiscent of the two girls in the banquet scene from the Tomb of Hunting and Fishing. The girls, and the two males, are all seated in the left corner of the scene. The first seated person in each scene is dedicating her/his concentration to binding a wreath, while the second one is turned to watch the proceeding to their right. Since the two males in the scene are seated, in the left side of the image, it is proposed that they are two male youths (see subsection 5.1.3. for a detailed discussion of spatial arrangement for youths at Etruscan banquets).

All reclining banqueters are male. They wear a tunic on their upper bodies and a mantle wrapped round their waist. The first, third and fifth banqueter all have beards. They wear the *tutulus* held on by ribbons. They all are painted with the brown skin colour reserved for male participants at banquet scenes.

It is proposed that the scene shows a family outing where two children, most likely a boy and a teenage male, just like their female counterparts in the Tomb of Hunting and Fishing, enjoy a picnic with their male relatives such as their father(s), grandfather(s) and

perhaps their uncle(s).

17. No extras.

cat. No. 31

Tomb of the Tarantola, Tomba Tarantola, c. 520-500 BC

De Marinis No. 39 tav III.b.

(Steingräber, 1986; Weber-Lehmann, 1985; De Marinis, 1961; Bloch, 1959)

This is a single-chamber tomb. The banquet scene is located on the rear wall pediment.



Figure cat. No. 31.1: Bloch (1959: plate 6)

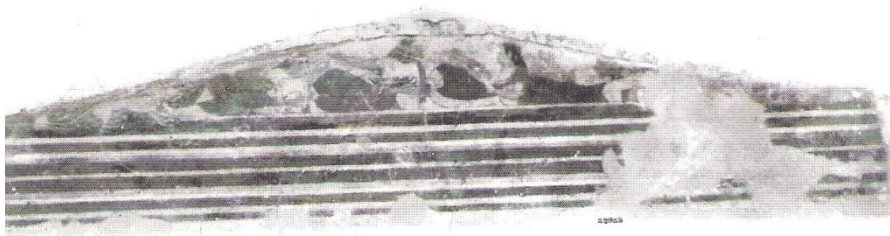


Figure cat. No. 31.2: De Marinis (1961: tav III)

1. Reclining banquet.

2. All people recline.

3. Right to left.
4. They recline on the ground.
5. One mattress, one double-folded pillow supports each of their elbows and the last banqueter's head respectively. A ribbon is hanging over the sleeping banqueter, and three further ribbons are hanging in the right corner of the gable.
6. One mattress.
7. Four people on one mattress.
8. No servants present.
9. No servants present.
10. No servants present.
11. Only drink is taken.
12. No food dishes or food containers are shown.
13. The second banqueter holds a *kylix* in his left hand. An *oinochoe* is standing to the right of the sleeping banqueter. Further towards the right corner of the gable is a *hydria* with a lid on top.
14. First banqueter has his head turned backward over his shoulder, to the right. The second banqueter also has his head turned backward over his shoulder to the right to be face to face with the third banqueter. The fourth banqueter is lying on his back, eyes closed, apparently sleeping.
15. The first banqueter holds a ribbon. The second banqueter holds a *kylix* in his left hand. The third banqueter appears to be holding something similar to a rope or a staff. Lehmann-Weber identified the object as a ribbon. However, the object is too faded to identify it with certainty.
16. They are all male. They all wear a *chitons* and mantles. They have male facial features and the second banqueter has a beard. They all have unusually long shoulder-length hair, which the first, second and fourth banqueters have tied with a ribbon round their heads.
17. A dog is approaching the banqueters from the left corner of the gable.

cat. No. 32

Tomb of Hunting and Fishing, Tomba della Caccia e Pesca, c. 510 BC

De Marinis No. 36.

(Lawrence, 2007; Steingraber, 2006; Steingraber, 1986; Weber-Lehmann, 1985; Small, 1971; De Marinis, 1961).

This is a two-chamber tomb. The banquet scene is located in the second chamber, on the rear wall pediment.



Figure cat. No. 32:

http://www.canino.info/inserti/monografie/etruschi/tombe_tarquinia/Caccia%20e%20Pesca/index.htm

1. It is a reclining banquet.
2. All banqueters recline, the lady to the left from her male banqueting partner.
3. Right to left.
4. They recline on the ground, on a thick mattress.
5. The mattress and pillows under the banqueter's elbows are all richly decorated. There is also a basket in front of the first girl, and three differently designed wreaths hanging down in front of her. A basket or perhaps a bird cage is hanging in between the flautist and the lady. A lyre is hanging in between the two male servants. It is to be noted that the *hydria*, and three further vases are set on a ground raised in what looks like foliage. The foliage would insulate the contents of the vases and keeps these cool. The wreaths, the (possible) bird cage, and the foliage setting for the vases strongly suggest a family picnic in the outdoors.
6. One mattress.
7. Two people per mattress.
8. Three servants.
9. A flute player, a beverage servants/cup bearer and a servant holding the thin, pencil-like object that is most likely to be a ladle. However, the part of the painting showing the lower part of the object is now lost.

10. The flute player is male due to the skirt being only knee-length. He wears the typical male short coiffeuse with a wreath round his head. The majority of the face is now lost. What is unusual is that he wears not only a rather richly draped and decorated skirt, but also a decorated, short-sleeved blouse. This is a rather opulent way to dress a servant. The two drinks waiters are naked, with male body physique. The faces are now lost from the painting. Both wear a tight cap on their heads.

11. No food items or food containers are shown. Only drink related vessels are depicted.

12. No food items or food containers are shown.

13. The male banqueter holds a shallow, wide drinking bowl in his left hand. No other vessels are held by the banqueters. A *hydria*, and three further vases are set on a ground raised in what looks like a bed made from foliage. The foliage would insulate the contents of the vases and keeps these cool.

A servant holds a thin, staff-like object (it is most likely a ladle, see Tomb of the Bigas cat. No. 40 and Tomb of the Leopards cat. No. 42) with the raised right hand while holding something else with his left hand. The details of the painting have been lost. Dennis (1878: 313) explains that the slave to hold a small black cross, perhaps a plectrum, in his raised hand. It may also be that the servant is extracting something with a ladle from an *oinochoe*.

14. In the left corner of the gable painting, a young female sits on a thick cushion, facing to the left. To the right of her sits a further female, body facing to the left, but her head is turned to the right, over her shoulder, to face the main scene in the centre. Next is a double flute player, standing, facing to the right. On the banqueting mattress, the lady has her upper body and head turned backwards to face the male, who gives all his attention to her. Behind him is a standing servant, holding thin, staff-like object (most likely a ladle, see Tomb of the Bigas cat. No. 40 and Tomb of the Leopards cat. No. 42) with the raised right hand while holding something else with his left hand. The details of the painting have been lost. It may be that the servant is extracting something with a ladle from an *oinochoe*. The servant faces the man's back. Toward the right corner of the gable is another servant, facing to the right, and in the process of filling a small *oinochoe* from a large *hydria*.

15. The male banqueter holds a shallow, wide drinking bowl in his left hand. The lady holds a wreath in her right hand and her gesture suggests that she is offering it to the man.

16. The two young females in the left corner of the gable are of special interest. I suggest they are the daughters of the couple show reclining on the mattress. They are not slave girls as postulated by Dennis (1878: 313). They are family members for the following reasons. They sit, instead of stand, as do the servants. They wear full elbow- and ankle-length tunics as done by all the women shown participating as guests at banquet. Their clothes are decorated, and they wear the *calcei repandi*. They both wear earrings. In addition, they bind wreaths, just like the one presented by the lady to her - most likely - husband and father of the two girls. They both have long hair, and the second girl is shown having her long hair in braids. The first girl, perhaps the younger one, has her head down and is working away on her wreath in a very concentrated manner. She may want to please her parents with a very elaborate wreath design. The second girl, perhaps in her teens, has her hand resting on her waist and is turning to face her parents in a rather cocky manner; typically teenager.

The girls have been compared to the two male figures from the Tomb 5039 in above

description of that tomb. Both paintings are in congruency regarding showing youth seated, in the left corner of the scene, separated by demeanour and spatial arrangement, and by placement of a servant between them and the reclining banqueters.

The lady has female facial features, a pronounced bosom, and a richly decorated and draped tunic and mantle. She wears a red *tutulus*. She is showing her jewellery on arms (snake-bracelet), neck, ears and round her head.

The husband bares his chest, while having a mantle wrapped round his waist. He wears a necklace, too. It is made up of a thick band with three ram's heads. Dennis (1878: 313) identified the heads as dog's heads. The banqueter has a beard, and the typically short cropped hair. He rests his right arm and hand on his wife's shoulder, while she caresses her husband's chest with her right hand.

17. There are two ducks in the very left corner of the gable. Both their bodies are turned to the right. The first duck faces to the right while the second duck looks back to its companion.

cat. No. 33

Tomb of the Olympic Games, Tomba delle Olimpiadi (Tomb 53), c. 510 BC

De Marinis No. 40.

(Steingraber, 1986; Weber-Lehmann, 1985, De Marinis, 1961)

This is a single-chamber tomb. The banquet scene is located on the rear wall pediment.

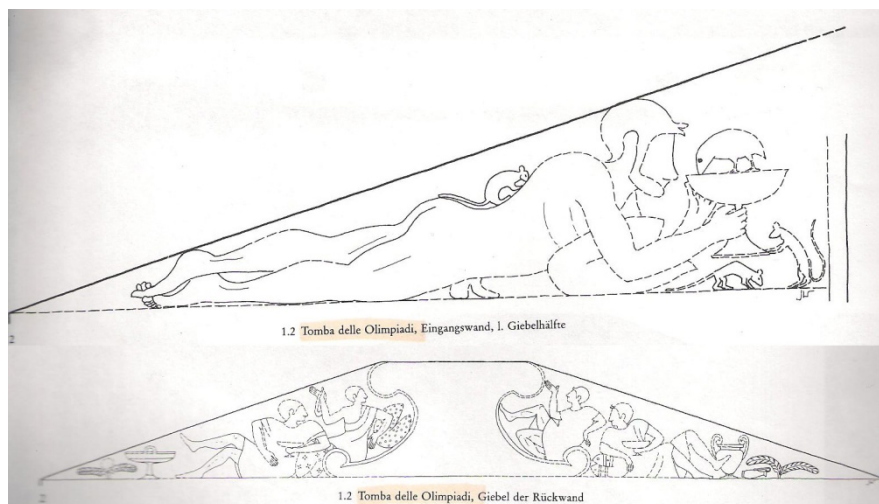


Figure cat. No. 33.1: Weber-Lehmann (1985: tav 16 and 15)



Figure cat. No. 33.2:

http://www.canino.info/inserti/monografie/etruschi/tombe_tarquinia/Olimpiadi/index.htm

(The reference “a” deals with the main wall banquet scene, and the “b” refers to the painting of a reveller on the gable on the entry wall of the tomb)

1a. Reclining banquet.

1b. Reclining banquet.

2a. All banqueters recline.

2b. The banqueter reclines.

3a. The two banqueters to the left of the centre painted gable column recline right to left. The first banqueter to the right of the column reclines right to left. The second banqueter reclines left to right. This direction of reclining may be the artist’s solution to fill in the narrowing space of the gable towards the right, and to balance the overall composition of the scene.

3b. Right to left.

4a. They recline on the ground, supported by pillows under their elbows.

4b. He reclines on the ground, supported by pillows under their elbows.

5a. They recline on the double folded pillows that support their elbows. The pillows are decorated with simple designs that may be embroidered. Small plants are shown in both the left and right corners of the gable, indicating an outdoor setting for the enjoyment of the beverages.

5b. He reclines on the double folded pillow on which he rests both his elbows.

6a. Four ground spaces to recline.

6b. One ground space to recline.

7a. One banqueter per ground space.

7b. One banqueter per ground space.

8aandb. No servants shown in both gable paintings.

9aandb. No servants shown in both gable paintings.

10aandb. No servants shown in both gable paintings.

11aandb. Only drink is taken in both gable paintings.

12aandb. No food is taken in both gable paintings.

13a. A *kylix* is standing in the very left corner of the gable, not being associated with any of the banqueters. The first banqueter holds a stemmed cup in his left hand, and the fourth banqueter holds a stemmed cup in his left hand, too. A *hydria* is standing beyond the fourth banqueter's feet, and an *oinochoe* is shown fallen over in the very right corner of the gable.

13b. The banqueter holds a stemmed cup in the right hand, while supporting the cup with his left hand

14a. Both banqueters to the left turn their heads backward, over their shoulders, towards the centre column. The third banqueter has his body and face turned to the left to face the centre column. The fourth banqueter has his head turned backward to the left, over his shoulder, to look at the centre column.

14b. The banqueter is lying stretched out, feet in the very corner of the left side gable, his body and face turned to the right.

15a. The first banqueter holds a stemmed cup in his left hand, and the fourth banqueter holds a stemmed cup in his left hand, too. The second banqueter may have held a wreath in his raised right hand.

15b. The banqueter holds a stemmed cup in the right hand, while supporting the cup with his left hand

16a All banqueters are male. They either wear short sleeved tunics reaching up to their necks (first and third and fourth banqueter), or a mantle covering half of his chest (second banqueter). They all have male, and youthful facial and body features.

16b The banqueter is male. He is naked, with male body features, and exposed male genitals. He also has a beard.

17a. No extras.

17b. Three mice are shown. One is on the banqueters back, one is underneath the stem of his cup, and the third mouse is reaching up to the stem of his cup. There is also a bird shown sitting on the cup and picking at its contents.

cat. No. 34

Tomba 5898 (or with Small Wreaths or of Wreaths), Tomba con Coroncine (or delle Corone), c. 510 BC

(Steingraber, 1986; Weber-Lehmann, 1985)

This is a single-chamber tomb. The banquet scene is located on the rear wall pediment.

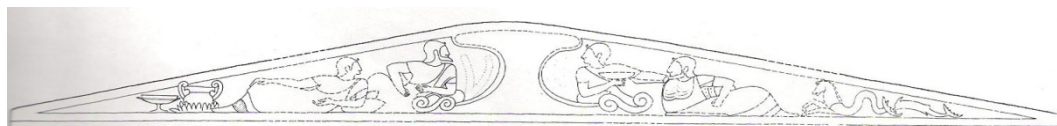


Figure cat. No. 34: Weber-Lehmann (1985: tav 14)

1. Reclining banquet.

2. All banqueters recline.

3. The banqueters in the left side of the gable painting recline right to left. In the right side of the gable, the banqueters recline left to right.
4. They recline on the ground.
5. The banqueters rest on double-folded pillows. The *hydria* is placed on a bed of leaves, which may indicate the use of the leaves as insulation to keep the contents cool. The leaves may also indicate an outdoor setting for the party.
6. Four reclining spaces on the ground.
7. One person per ground reclining space
8. No servants in scene.
9. No servants in scene.
10. No servants in scene.
11. Only drink is taken.
12. No food is taken.
13. The third banqueter holds a wide, stemmed bowl in his right hand. A *kylix* and a *hydria* are placed in the very left corner of the gable.
14. Both banqueters in the left part of the gable face to the painted centre column to their right. Both banqueters in the right part of the gable face to the painted centre column to their left.
15. The third banqueter holds a wide, stemmed bowl in his right hand. None of the other banqueters is holding any objects.
16. All banqueters are male. They wear tunics and mantles. The mantles are slung round the left shoulder of the left side banqueters and the fourth banqueter, and round the right shoulders of the third banqueter. The second and fourth banqueters have beards. All banqueters have comparatively long hair reaching to the nape of their necks.
17. A *hippocamp* and a dolphin is painted into the very right corner of the gable, coming towards the banqueters to its left side. The animals are not an integral part of the banquet scene. They are (mythical) sea creatures that may have more of a heraldic purpose, or are shown to indicate the setting of the picnic style banquet to be near the sea. They are not meant as real pets or animals joining the banqueters.

cat. No. 35

Tomb of the Little Pediment, Tomba del Frontoncino, c. 510-500 BC

(Steingraber, 2006; Steingraber, 1986; Weber-Lehmann, 1985)

This is a single-chamber tomb. The banquet scene is located on the rear wall pediment.

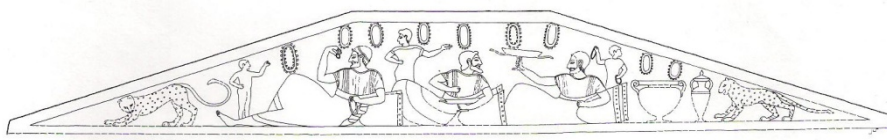


Figure cat. No. 35.1: Weber-Lehmann (1985: tav 5)



Figure cat. No. 35.2: Weber-Lehmann (1985: tav 6)



Figure cat. No. 35.3:

http://www.canino.info/inserti/monografie/etruschi/tombe_tarquinia/Frontoncino/index.htm

(The tomb was irreparably destroyed in 1971 (Steingräber 2006: 90)).

1. Reclining banquet.
2. All people recline, all male banquet.
3. Right to left.
4. Recline on the ground.
5. Very thick, decorated pillows are placed under each of the banqueter's elbow to support the upper bodies. Nine wreaths are painted hanging from the wall/ceiling above the

banqueters.

6. No couches, as banquet is on the ground.

7. Three reclining men are shown, each leaning on their own thick pillow.

8. Three servants.

9. The first servant raises his right arm as if to pass something to the banqueter without actually holding an object in his hand. The same gesture is seen with the second servant. The third servant holds one wreath in each of his hands.

10. The servants are male due to facial and body features. The second and third servant wears tight fitting tunics while the first servant appears to be naked.

11. No food items can be determined with certainty due to the fragmentary state of the original painting. Beverages are taken by the banqueters.

12. It appears that no food is shown. However, the first banqueter raises his arm and lifts his hand to his mouth is a gesture very reminiscent as to the banqueter eating the white, round food morsel in the painting of the Tomb of the Bigas (cat. No. 40) and in the Tomb of the Blue Demons (cat. No. 53).

13. The second banqueter holds a *kylix* in his left hand while the third banqueter raises a *kylix* with his right arm and hand to toast the second banqueter. A crater and an amphora with lid are shown in the right corner of the painting.

14. A naked servant, standing, addresses banqueter to his right. First banqueter faces to the left, to the servant. Second servant, standing, has body turned to the right while his head is turned over his shoulder to the left, facing the back of the first banqueter. Second banqueter has his head turned backwards over his shoulder, conversing with the third banqueter who faces him. Behind the third banqueter stands a servant, whose body and face is turned to the right.

15. The first banqueter holds a wreath in his left hand. The second banqueter holds a *kylix* in his left hand while the third banqueter raises a *kylix* with his right arm and hand to toast the second banqueter.

16. All banqueters are male. They all have beards, and male facial features. The hair is kept short. Despite having their chests covered by tunics and their mantles, flat chests can be distinguished.

17. A leopard is shown in the left corner of the gable, stretching into the left but his head turned to face the banqueting scene. A leopard is also painted in the right corner of the gable, ready to walk into the banqueting scene, with his tail stretched all the way into the very right corner.

cat. No. 36
Tomba 1999, c. 510-500 BC

(Steingraber, 1986; Weber-Lehmann, 1985)

This is a single-chamber tomb. The banquet scene is located on the rear wall.

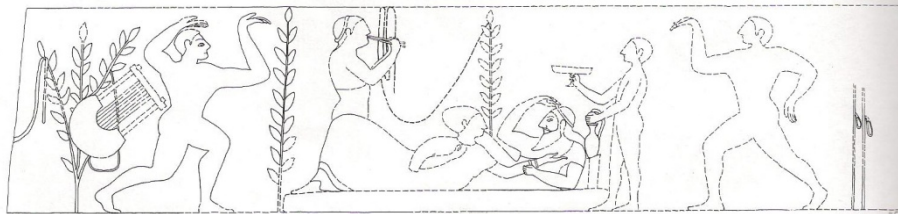


Figure cat. No. 36.1: Weber-Lehmann (1985: tav 22)



Figure cat. No. 36.2:

http://www.canino.info/inseriti/monografie/etruschi/tombe_tarquinia/1999/index.htm

1. Reclining banquet.
2. All banqueters recline.
3. Right to left.
4. They recline on the ground.
5. Mattress and blanket. A thick pillow can be assumed under the banqueter's elbows as they are propped up by some soft furnishing. Leafed trees are placed in the background suggesting an outdoor setting. A ribbon can be seen hanging in the background, near the flautist.
6. One mattress shown.
7. Two people per mattress.
8. Two servants.

9. Flute player, beverage servant.

10. The flute player is male. He wears a mantle slung over his left shoulder and wrapped round his waist. Facial and body features are male. He wears a scull cap over his short cropped hair. The cup bearer is also male. What can be seen of his body is naked as the typically brown painted male skin is visible in fragments.

11. Only drink is taken.

12. No food is taken

13. No drinking vessels are held by the banqueters. That is drink is taken can be seen in the scene where the servant holds a stemmed drinking bowl in his raised right hand and a small *oinochoe* in his left hand

14. A double flute player is positioned to the left of the scene. He faces to the right. The female banqueter has her head turned backwards over her shoulder to be in conversation with her banqueting partner. A servant to the right of the second banqueter faces to the left and looks over the banqueting couple.

15. Nothing is held in the left hand of the first banqueter and the left hand of the second banqueter. The two remaining hands are not well enough preserved to say so with certainty, but it appears nothing is held in them either due to their positioning in relation to the bodies of the banqueters.

16. The first banqueter is female. She wears a *chiton* and a mantle. She has her left hand reaching out to her companion in a caressing gesture. Several bracelets are seen on her left arm. Her banqueting partner is male. He wears a mantle wrapped round his left shoulder and waist. He is bearded and wears scull cap. With his left hand, he holds on gently to his partner's arm.

17. No extras.

cat. No. 37

Tomb of the Old Man, Tomba del Vecchio, c. 500 BC

De Marinis No. 38.

(Moltesen and Weber-Lehmann, 1992, Steingraber, 1986; De Marinis, 1961, Dennis, 1878)

This is a single-chamber tomb. The banquet scene is located on the rear wall.

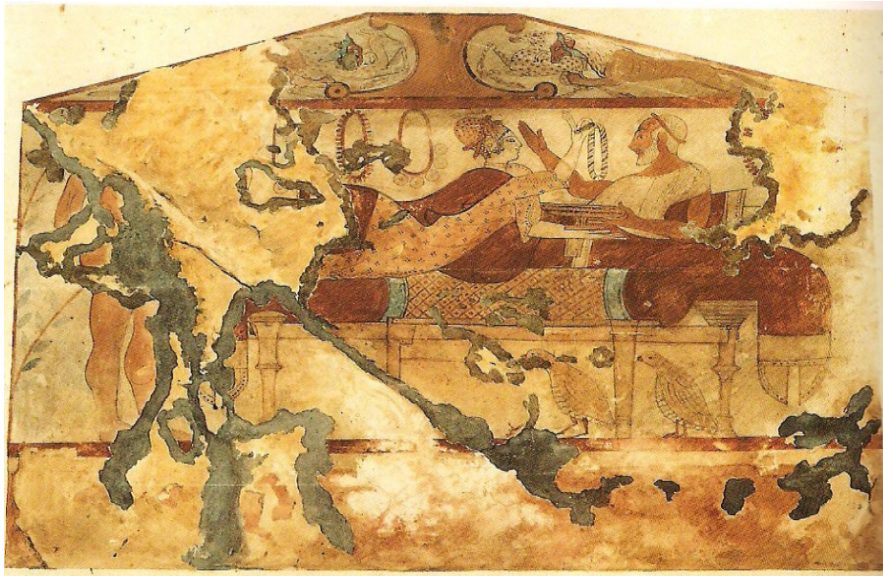


Figure cat. No. 37: Moltesen and Weber-Lehmann (1992: 60)

(Parts of the tomb painting are very much destroyed, especially the space between the servant to the very left and the lady banqueter reclining on the couch. Dennis (1878: 357-8) describes two further banqueting scenes with one couch each on the wall to the right and on the wall to the left as seen from the main scene analysed underneath. These scenes were already very much destroyed by saltpetre when Dennis saw them in the 1870s and are now completely lost).

1. Reclining banquet.
2. The banqueters are reclining, the female to the left of her male couch partner.
3. Right to left.
4. They recline on a couch.
5. Couch, lower table, thick mattress and blankets, and thick pillows under the banqueter's elbows. Mattress, blankets and pillows are all richly decorated. Above the lady banqueter, there are two ribbons hanging on the wall, or from above the ceiling.
6. One couch.
7. Two people per couch.
8. One servant is visible. It is possible that more people were painted in the space between him and the female banqueter which is now irreparably destroyed.
9. It is not possible to determine the duties of the servant as only the back part of his body and head are visible. His hands, arms, front of chest and face are not preserved.
10. The servant is male as he is naked, with legs well formed showing strong muscles.

11. No food or food vessels are preserved today. Drink is taken.
 12. Food or food containers are not visible in the image as it is preserved today.
 13. The male banqueter holds a shallow drinking bowl in his left hand
 14. A servant, standing, is facing the couple to his right. The lady banqueter has her head and upper body turned backwards to be face to face with her banqueting companion.
 15. The lady presents a ribbon to her male companion with her outstretched right hand. The male banqueter holds a shallow drinking bowl in his left hand
 16. The left banqueter is female with female facial features and a pronounced bosom indicated under her *chiton*. Overall, her body is shown rather round, but not plump, more like a mature lady's body. She wears eye make-up, and a necklace as jewellery. Her hair is tied up in a bun on top of her head. She wears a rather unusual hat that is the size of a *tutulus* but round in shape. The hat has elaborate, possibly embroidered and appliqué, decoration. She offers a ribbon to her couch partner.
- The second banqueter is male due to his body and facial features. He has a white beard. His hair is also white. This is most likely an indication of his mature age. He wears, contrary to younger banqueters or banqueters with a dark beard, a *chiton* to cover his chest. The *chiton* is short sleeved. He wears a mantle wrapped round his waist.
- The scene shown is most certainly husband and wife, both in their prime of life, and in a very intimate and private moment. The gentleman seem to either welcome the gift of the ribbon with the open gesture of having his right hand raised, or he is about to stroke his wife's cheek gently. A third interpretation maybe be that he is about to slap her in the face to show his displeasure over the ribbon. This, however, is not a very likely interpretation considering the location of the painting as being in a family tomb, and the couple looking into each other's eyes lovingly.
17. Two fowl, most likely partridges (Dennis, 1878: 357; Moltesen and Weber-Lehmann 1992: 60ff) under the gentleman's side of the couch, both facing to the left. De Marinis (1961: 17) mentioned a dog to be seen under the couch. However, there is no dog painted in the banqueting scene.

cat. No. 38

Tomb of the Painted Vases, Tomba dei Vasi Dipinti, c. 500 BC

De Marinis No. 37.

(Lawrence, 2007; Spivey, 1991; Steingraber, 1986; De Marinis, 1961)

This is a single-chamber tomb. The banquet scene is located on the rear wall.

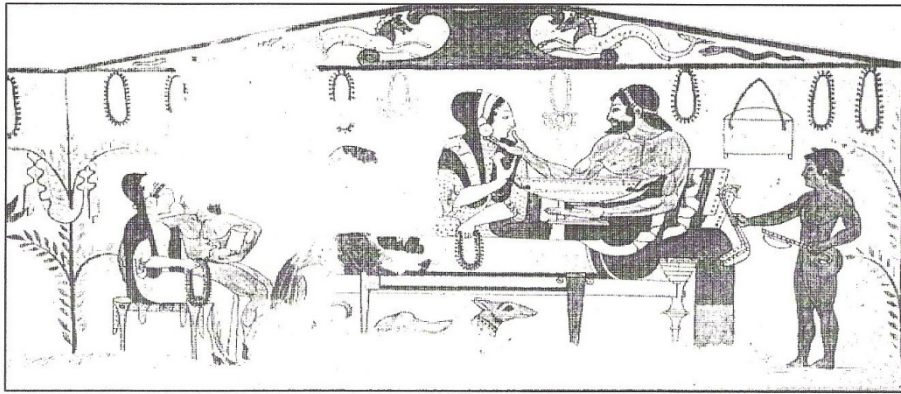


Figure cat. No. 38.1: Spivey (1991: 64)

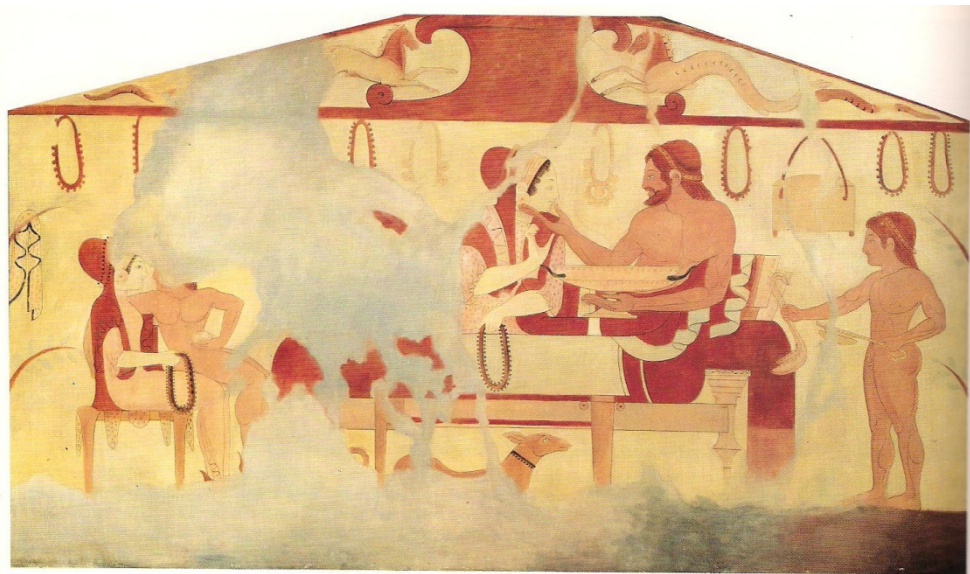


Figure cat. No. 38.2: Moltesen and Weber-Lehmann (1992: 58)

1. Reclining and sitting banquet.
2. The lady is reclining to the left of her male couch partner. Two young people, a girl and a boy, sit on one chair to the left of the reclining couple, with the boy sitting on the lap of the girl.
3. Right to left.
4. Two people recline on a couch, and two people sit on one stool.
5. Stool, couch, lower table. Thick mattress and blankets, both elaborately decorated. The lady's elbow rests on a thick pillow, while the gentleman's rests on a pillow folded double. There are eight wreaths and ribbons hanging from the wall/ceiling/background, and a casket attached to a hook by a leather (?) strap. Two trees, one on either side of the scene, indicate an outdoor setting for the family banquet. The tree to the left has a shawl-like object, or a

ribbon, hanging from its branches.

6. One couch and one chair.

7. Two people per couch and two people per chair.

8. One servant.

9. To serve beverages, most likely wine.

10. He is male as he is shown naked, with male facial and body features. He is most likely serving wine as he is holding a sieve/strainer and two ladles, or *simpula*. The sieve will be used to clear impurities from the wine he ladles into the *kylix* of his master.

11. Only drink is shown.

12. No food or food containers are shown

13. The reclining male is holding a *kylix* in his left hand. The white paint with which the *kylix* is painted may suggest it to be made of silver. The servant is holding a sieve and two ladles. He is most likely serving wine. The sieve will be used to clear impurities from the wine he ladles into the *kylix* of his master. Behind the servant is a *kylikeion* with vases arranged for the banquet.

14. The girl sitting on the chair has her body and face turned to the right. The boy on her lap has his lower body turned to the right, too, but his upper body and face turned to the left to be face to face with the girl. The lady has her upper body and face turned to the right to be face to face with her banqueting companion. A servant to the right of the couch is standing, with his body and face turned to the left, to look at the back of the banqueting male.

15. The seated female holds a wreath in her right hand, and the reclining female a wreath in her left hand. The seated male holds a duck in his left hand, and the reclining male holds a *kylix* in his left hand.

16. The seated girl is female as she wears a *chiton* and mantle, *tutulus* and *calcei repandi*. She also wears either earrings or disk-shaped jewellery that is attached to her hair band. Facial features are female, and a bosom is indicated under her *chiton*.

The male on her lap is male with a well shaped chest and overall male physique. He also wears the *calcei repandi*.

The reclining lady is female due to her female facial features and physique overall. She wears a very richly folded *chiton* and mantle. She also wears the *tutulus* and *calcei repandi*. Just like the girl, she wears either earrings or disk-shaped jewellery that is attached to her hair band. The male next to her has a pronounced muscled male chest with is bare. He has a mantle wrapped round his waist. He has male facial features and has a black beard. He wears a skull cap with has a richly decorated ribbon round the fringe which allows comparatively long hair to be seen reaching up to his shoulders.

It is proposed that this is the representation of husband and wife with their two children (see also Steingraber, 2006: 68). The two people seated to the left are their daughter and son. They are shown seated, therefore they are not servants. The boy is shown naked, only wearing *calcei repandi*. Nakedness is usually reserved for male servants. However, he

is shown seated. His nakedness is an indication of his very young age. His holding a pet is an additional indication of his youth. The reclining couple are husband and wife as there is an unmistakable gentleness and love shown between the two. The man is gently stroking the lady's chin with his right hand, while both exchange loving and deep looks.

17. A dog, under the banqueting couch, is facing to the right.

cat. No. 39

Tomba 4780, c. 500 BC

(Steingraber, 2006; Steingraber, 1986; Weber-Lehmann, 1985)

This is a single-chamber tomb. The banquet scene is located on the rear wall pediment.

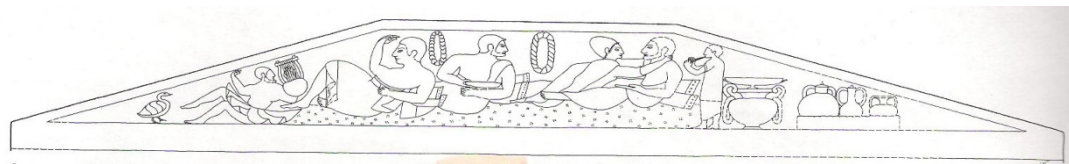


Figure cat. No. 39: Weber-Lehmann (1985: tav 9)

1. Reclining banquet.
2. All banqueters recline. The female reclines to the left of her male companion.
3. Right to left, the female banqueter reclines to the left of her male banqueting companion.
4. They recline on the ground, on one thick mattress.
5. Thick mattress, blankets, pillows folded double to support the banqueter's elbows. Two ribbons are hanging from the wall, in between banqueter two and three, and three and four.
6. One mattress is shown, declining in thickness towards the left, with the banqueter to the very left having only a very thin layer underneath him.
7. Five people are shown reclining on the mattress.
8. One servant.
9. He is a flautist.
10. The flautist is male. He wears a tunic and has short cropped hair and male facial features.
11. Only drink is taken.
12. No food is taken.

13. The third banqueter holds a shallow bowl in his left hand. There is a *kylikeion* in the right corner of the gable that shows a variety of vases that may hold beverages.

14. A lyre player has his head turned to the right, over his shoulder, to be face to face with the second reclining banqueter. The third banqueter has his head turned to the right, over his shoulder. He looks at the back of the next banqueter. The fourth banqueter has her upper body and face turned backward, to the right, to be face to face with the fifth banqueter. A double-flute player, standing, has his body and head turned to the left to look over the banqueting scene to his left.

15. The first banqueter holds a lyre in his left hand. The person is a banqueter as he is reclining. Servants stand up in all banqueting scenes. The lyre playing banqueters are comparatively rare in Etruscan iconography. The other lyre playing banqueters can be found for example on the terracotta revetment plaques from Murlo (cat. No. 1), on the Bronze Sheets now in the Villa Giulia/Rome (cat. No. 17), and in the Tomb of the Maiden/Tarquinius (cat. No. 54).

The third banqueter holds a shallow bowl in his left hand.

16. The lyre player is male as he is (most likely) represented with a beard. He wears a wide flowing mantle and is bare from above the waist. The second banqueter is male. His chest is bare, and he wears a mantle wrapped round his waist. His hair is cropped short, and he has male facial features. The third banqueter is also male. His mantle is wrapped round his waist, and slung over his left shoulder. His chest is otherwise bare. He has a beard, short cropped hair, and male facial features. The fourth banqueter is female. She wears a *chiton* and a mantle, and a *tutulus*. Facial features are female. She has both her arms wrapped round her male companion's neck. He wears a mantle wrapped round his waist, and his chest is bare. He has a beard, short cropped hair, and male facial features.

17. A goose or duck is positioned in the very left hand corner of the gable. It is facing to the right.

cat. No. 40

Tomb of the Bigas, Tomba delle Bighe, c. 490 BC

De Marinis No. 41.

(Steingraber, 2006; Steingraber, 1986; De Marinis, 1961; Poulsen, 1922)

This is a single-chamber tomb. The banquet scene is located on the rear wall.

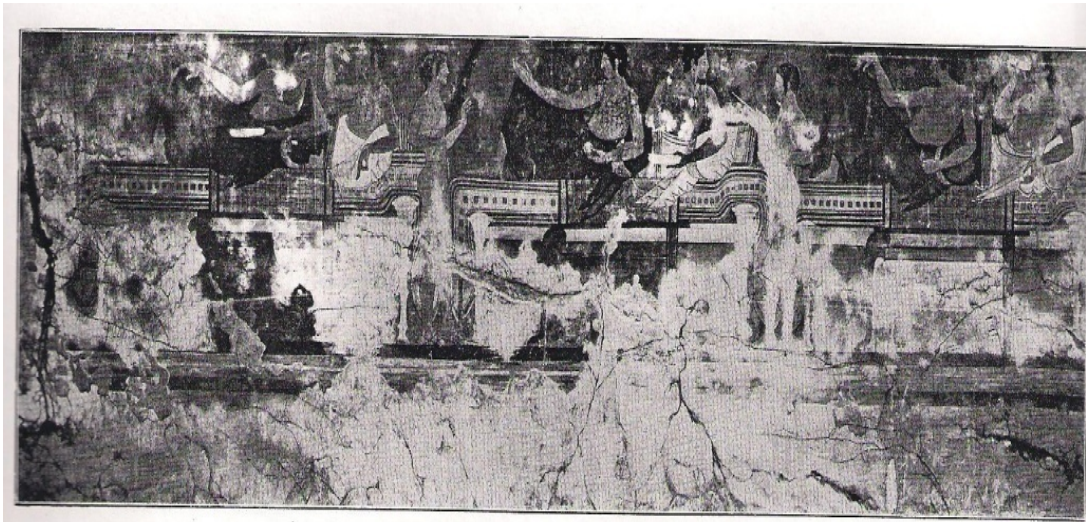


Figure cat. No. 40.1: Poulsen (1922: fig. 23)



Figure cat. No. 40.2: Moltesen and Weber-Lehmann (1992: 67)

(The painting is now in the Museo Archeologico at Tarquinia. Some details which are either now lost or are only barely visible today are based on the drawings of Ruspi from the 1830s (Steingräber, 2006: 103)).

1. Reclining banquet.
2. All banqueters recline, male banqueters only.
3. Right to left.
4. They recline on couches.
5. Couches, covered in richly decorated mattresses and blankets. Richly decorated pillows

are placed under the banqueter's elbows. Extra drapery over the pillows, falling in well defined folds.

6. Three couches.

7. Two people per couch.

8. Three servants.

9. Double flute player, middle servant holds a branch that is perhaps of pleasant blossom fragrance. The third servant holds a thin staff (said to be a wrong reproduction in the Ny Carlsberg facsimile and the object should actually be a ladle according to Poulsen, 1922: 30). However, the Ruspi drawing shows a thin, staff-like object. Similar objects can be seen in the Tomb of Hunting and Fishing (cat. No. 32) and the Tomb of the Leopards (cat. No. 42). The objects are most likely to be ladles or sieves.

10. All servants are male. They are naked, with male facial and body features.

11. Food and drink is taken

12. No food containers are shown. However, the second banqueter brings his right hand to his mouth holding a white round object that could be a pastry, fruit, or some other round food dish as for example an egg. The third banqueter holds another one of these food items in his left hand. The fourth banqueter also holds one of the white round dishes in his right hand.

13. The first banqueter holds a shallow drinking bowl in his left hand, and so does the fourth banqueter. The sixth banqueter drinks from such a bowl, raising it up to his mouth with his right hand. He also holds a very shallow, two-handled cup in his left hand.

A servant is shown holding a thin staff. Similar objects are to be seen in the Tomb of Hunting and Fishing (cat. No. 32) and the Tomb of the Leopards (cat. No. 42). The objects are most likely to be ladles.

14. Double flute player, standing, faces to the right. First banqueter has his head turned backwards over his shoulder to face his couch partner who in return faces to the left. A servant, standing, faces to the right. The following banqueter faces the servant. His couch partner has his head turned backwards over his shoulder to be face to face with a servant at the right end of the couch. The last two banqueters both face to the left.

15. Besides the food and drink items, no other objects can be distinguished. The fifth banqueter holds an item each in his right and left hands, but the fragmentary state of the painting does not allow to determine what it is. The positioning of his hands is reminiscent of the banqueter in the Tomb of the Biclinium who is shown holding a rope in between his hands. However, he may hold a branch in his hands.

However, it is unusual that three of the six banqueters hold items in both their hands. Usually, only one object, if at all, is being held by each banqueter. Perhaps a very sumptuous and decadent party is depicted

16. They are all male. Their chests are bare, showing well shaped male chests. Facial features are male, without any of the banqueters having a beard. The hair styles are all rather short, with the hair reaching down in front of the ears in a kind of sideburn. Leafed wreaths

are wrapped round the men's heads. All these features stress the youth of all the banqueters.

17. There are two geese or ducks each (Dennis, 1878: 373) under the first and second couch, facing to the right. The original painting was too fragmentary at its discovery to determine if geese or other animals were under the third couch, too.

cat. No. 41

Tomb of the Kithara Player, Tomba del Citaredo, c. 490-480 BC

(Steingraber, 2006)

(The tomb painting is now lost without a detailed facsimile, drawing or photograph available of the banquet scene. Only textual descriptions are available with a varying degree of details given. Therefore, a detailed analysis of the scene is not possible. It is similar in arrangement as banquet scene in the Tomb of the Bigas (Steingraber, 2006: 103)).

1. Reclining banquet.
2. All people recline.
3. Right to left.
4. They recline on couches.
5. No iconographical or textual references available to determine these details.
6. Three couches.
7. Two people per couch.
8. No iconographical or textual references available to determine these details.
- .
- .
- .
17. No iconographical or textual references available to determine these details.

cat. No. 42

Tomb of the Leopards, Tomba dei Leopardi, c. 480-470 BC

De Marinis No. 43.

(Lawrence, 2007; Steingraber, 2006; Steingraber, 1986; De Marinis, 1961; Poulsen, 1922)

This is a single-chamber tomb. The banquet scene is located on the rear wall.



Figure cat. No. 42: Moltesen and Weber-Lehmann (1992: 32)

1. Reclining banquet.
2. All banqueters are reclining. Where there are female banqueters, they recline to the left of their male couch partners
3. Right to left.
4. They recline on couches.
5. Couches, thick mattresses with elaborate decoration, blankets. Pillows can be assumed as the elbows of the banqueters rest on a raised platform. The pillows are hidden under richly folded blankets and the mantles of the banqueters. The banquet is set outdoors as many trees are painted under the couches, and four trees reaching the top border of the banquet scene.
6. Three couches.
7. Two people per couch.
8. Two servants.
9. The first servant holds a sieve in his left hand that he holds out in front of the second couch banqueters like a conductor in front of an orchestra. He also holds an oinochoe in his right hand. The second servant raises an *oinochoe* up to eye height as if to stress he is going to pour the beverage with gusto, or as if he is immediately going to refill the empty *oinochoe*. He is a beverage servant.

10. Both servants are male. They are naked, with male facial and body features. The beverage servant has unusually long hair, perhaps indicating a foreign origin for him.

11. Drink is taken, and so is food.

12. There are no actual food vessels shown. The sixth banqueter holds the white, round pastry, fruit, or egg in his raised right hand. It looks like he is offering the tasty morsel to the lady who is caressing his chest with her left hand.

13. The sixth banqueter holds a shallow, wide open bowl in his left hand. The first servant holds a sieve in his left hand. He also holds an *oinochoe* in his right hand. The second servant raises an *oinochoe* up to eye height as if to stress he is going to pour the beverage with gusto, or as if he is immediately going to refill the empty *oinochoe*.

14. The first banqueter turns his head backwards, over his shoulder, to be face to face with his couch partner. A standing servant faces the lady diner on the second couch. She has her head backwards, over her shoulder, to face the back of the head of her couch partner, who also has his head turned round to look backwards. A servant faces the fourth banqueter over his shoulder, while his body is turned to the right. The lady banqueter on the third couch has her head backwards, over her shoulder, to be face to face with her banqueting partner.

15. The second banqueter holds a wreath in his raised right hand as if he will present it to his banqueting partner, or as if he has just received it and looks at it in thankful pose. The first, third, fourth and fifth banqueters do not hold any items in their hands. However, they are either showing sympathy to their couch partners by touching their chests (banqueter one and five), or have their right hands raised as if snapping their fingers or clicking castanet's (banqueters on the middle couch).

The sixth banqueter holds the white, round pastry, fruit, or egg in his raised right hand. It looks like he is offering the tasty morsel to the lady who is caressing his chest with her left hand. He also has a shallow and wide-rimmed bowl in his left hand.

16. Banqueters one, two, fourth, and six are male. They all bare their well shaped, youthful chests, with the mantle wrapped round their waists. They have wreaths in their hair. The hair is kept in typical Etruscan fashion, neck-length with sideburns. The lady's (banqueters three and five) wear the elbow-length tunic with a round neckline, and a mantle wrapped round their waists. They wear bracelets on both arms. Their hair is similarly cut as their male partners, just without the sideburns, and white in colour instead of the male's dark brown colour. They also wear wreaths in their hair. Male and female banqueters are not distinguishable from each other by their gestures. They are shown with the same body language indiscriminately.

17. No extras.

cat. No. 43

Tomb of the Little Flowers, Tomba dei Fiorellini (Tomb 1695), c. 475-450 BC

(Steingraber, 1986; De Marinis, 1961)

This is a single-chamber tomb. The banquet scene is located on the rear wall.



Figure cat. No. 43:

http://www.canino.info/inserti/monografie/etruschi/tombe_tarquinia/Fiorellini/index.htm

(The original painting is now very fragmentary. No facsimiles were produced when the tomb was discovered to work with now. Therefore, some details can now not be analysed any more)

1. Reclining banquet.
2. All banqueters recline.
3. Right to left.
4. They recline on a couch.
5. Tomb painting is too fragmentary to determine these details.
6. One couch.
7. Two people per couch.
8. Two servants.
9. The tomb painting is too fragmentary to determine these details.
10. Both servants are male as they are depicted naked.
11. The tomb painting is too fragmentary to determine these details.
- .
- .
- .
15. Both banqueters wear a mantle wrapped round their waists. What is visible from their

bodies above the waist, and of their arms and hands looks like bare skin. Therefore, it is likely that both banqueters are male.

17. The tomb painting is too fragmentary to determine these details.

cat. No. 44

Tomb of the Triclinium, Tomba del Triclinio, c. 470 BC

De Marinis No. 42.

(Lawrence, 2007; Steingräber, 2006; Steingräber, 1986; De Marinis, 1961; Dennis, 1878)

This is a single-chamber tomb. The banquet scene is located on the rear wall.

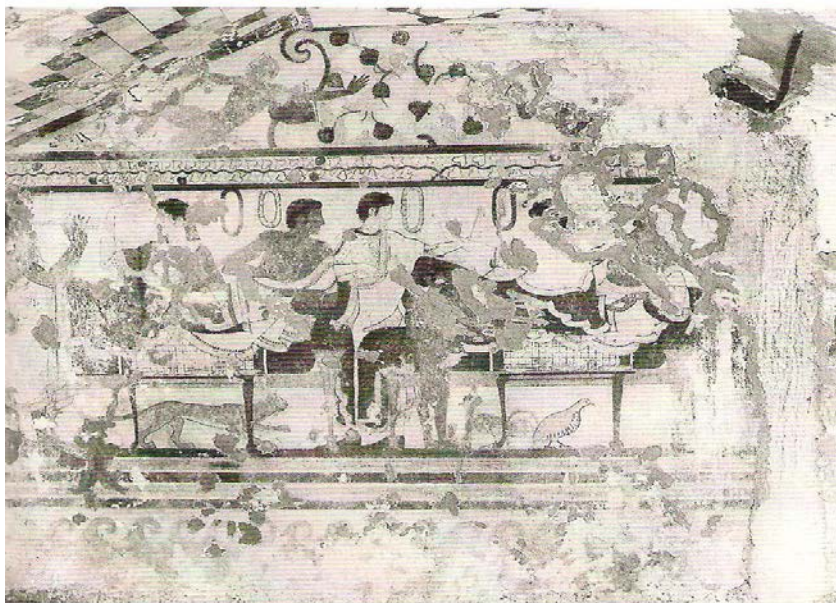


Figure cat. No. 44.1: Lawrence (2007: illu. 12)



Figure cat. No. 44.2: Moltesen and Weber-Lehmann 1992: 5)

1. Reclining banquet.
2. All banqueters recline. The females are reclining to the left of their male banqueting partners.
3. Right to left.
4. They recline on couches.
5. Couches, lower tables. Thick mattresses, blankets and thick pillows are placed under the elbows of the banqueters. Mattresses, blankets and pillow are all richly decorated. Five ribbons are shown hanging on the wall behind the banqueters.
6. Three couches are shown, two of them from the (usual) broad side, and the third couch that is the very right couch in the painting, is show from the small head-end side of the couch.
7. Two people per couch, the females to the left of their couch partners. It is difficult to see how many people were reclining on the right couch, as the original is now too fragmentary. The watercolour drawing by Ruspi from the 1830s shows two hands and a further arm. Ruspi drew a further watercolour for the Museo Gregoriano in the Vatican, making use of the available features and completed the scene plausibly with the figure of a man and a lady banqueter reclining on the right hand couch. Therefore, two people most likely will have reclined on the couch to the right. Dennis (1878: 319) speaks of only a single male figure that may be traced on the right couch.
8. Three servants.
9. One flautist, one hand servant and one beverage servants.
10. The flautist is male. His mantle is slung over this left shoulder exposing the bare right chest. He wears *calcei repandi*. Facial features are male. His hair is short cropped with a

wreath tied round his head. The second servant is female. She wears a very elaborately fashioned and decorated *chiton*, mantle and *calcei repandi*. She wears earrings, a necklace, and a wreath in her short hair. Facial features are underlined with lipstick and eye make-up. On the Ruspi watercolour, she is shown serving some kind of liquid as she holds a small *lekythos*-style vase. Perhaps it is perfumed water or some cosmetic ointment, not necessarily a beverage as the vase is without handles and unusual and very small in shape in comparison to other banquet scenes with beverage serving vessels. The *lekythos*-type vase on the Ruspi drawing is also confirmed by Dennis (1878: 318) who calls the vase an *alabastron*, or a pot of ointment; and Lawrence (2007: 77) describes the painting and that the female servant is offering an *alabastron* to the lady banqueter. Unfortunately is the part of the painting now completely obliterated. A female assistant holding such a vase is unique image in Etruscan banquet iconography. Female servants are never shown holding containers in which liquid may be served, but with the two exceptions from the Tomb of the Maiden and from the Tomb of the Funerary Bed. However, an (alcoholic) beverage can be excluded since such *alabastrons* were used for ointments. Perhaps a refreshing spritz of lemon water was offered to the lady banqueter.

The third servant is male. He is naked, just wearing strappy sandals. Body and facial features are male. He has a wreath in his hair. He holds a small *oinochoe* in his right hand and a very artfully fashioned sieve.

11. Food and drink is taken

12. Both the first and second couch have a lower table in front with three shallow plates and two high-stemmed small shallow bowls placed on in regular intervals. Bowls, stemmed bowls and contents of the containers are very much the same on either of the tables. Small morsels of finger food and/or fruit are suggested by the forms in the dishes. Ruspi has drawn the white object resembling an egg, being held in the hand of one of the banqueters who reclines on the right couch. None of the other banqueters is holding any food or food container. However, it is very unclear in the original painting as to determine what the object actually represents.

13. That drink, most likely wine, is taken by the banqueters can only indirectly be concluded as neither of the banqueters holds a drinking vessel or has a vessel placed nearby. The only reference to beverages is the small *oinochoe* and the sieve held by the naked servant who stands in front of the third banqueter.

14 A double-flute player faces the first banqueter, who in turn faces him. The second banqueter has his head turned backwards over his shoulder to look to the right. Next follows a female servant, standing, and facing to the right. In front of the third banqueter is a servant, standing, and facing to the right. The third banqueter's face is not to be reconstructed. Due to her gesturing, it is most likely that she faces to the left and is in conversation with the second banqueter while being served by the female and male servant next to her. Such a demeanour of the lady banqueter is shown in Ruspi's watercolour from 1832. Her male couch partner has his head turned backwards over his shoulder to look to the right. The gesturing of the fifth and sixth banqueter suggests that both were facing to the left, to be in conversation with the fourth banqueter.

15. It is very rare in the banqueting scenes that none of the banqueters is holding any items in their hands. The possible exception is the fifth banqueter who, according to Ruspi, is holding the small white egg-shaped object. However, it is very unclear in the original painting as to

determine what the object actually represents.

16. The first banqueter is female. She wears an elaborately decorated *chiton* and a mantle rich in folds that is slung over both her shoulders. She wears a headscarf covering the back of her head, and a wreath over the front part of her head allowing a carefully coiffured fringe to be seen. Facial features are female and underlined with lip make-up. She wears earrings and several bracelets on both arms.

Her couch partner is male. His well shaped chest is bare, with a mantle wrapped round his left shoulder and waist. Facial features are male, and he has a beard. He wears a wreath in his short cropped hair.

The third banqueter is female. She wears a richly decorated *chiton*, and a mantle that is wrapped round her left arm and waist. The mantle is rich folds. Only her forehead is preserved. It shows curly hair decorated with a wreath. The skin of her arms is painted white, as it the other lady banqueters', and the female servants' skin.

Her couch partner is male, with an exposed and well shaped male chest. Just like the second banqueter, he wears a mantle round his left shoulder and waist. The mantle is laid out in rich folds, as is the second banqueters' mantle.

The fifth banqueter may be male as the hand preserved is painted in a dark colour, the colour of all the other male banqueters'. However, the hand may belong to the sixth banqueter who has his right arm and hand reaching round the fifth banqueter's back and towards the centre of the scene. It is not possible to determine the gender of the fifth and sixth banqueter as the original is now too fragmentary in this part of the painting.

17. A cat is walking to the right underneath the first couch and table. Underneath the second couch and table, there is a cock facing to the left, and a hen or some other fowl facing to the right. Dennis (1878: 319) classified the bird as a partridge.

cat. No. 45

Tomb of the Funerary Bed/ Funeral Couch, Tomba del Letto Funebre, c. 460 BC

De Marinis No. 44.

(Steingräber, 2006; Steingräber, 1986; Weber-Lehmann, 1985; De Marinis, 1961; Dennis, 1878)

This is a single-chamber tomb. The banquet scene is located on the rear wall, with the banquet scene continuing onto the left wall (female banqueters) and onto the right wall (male banqueters).

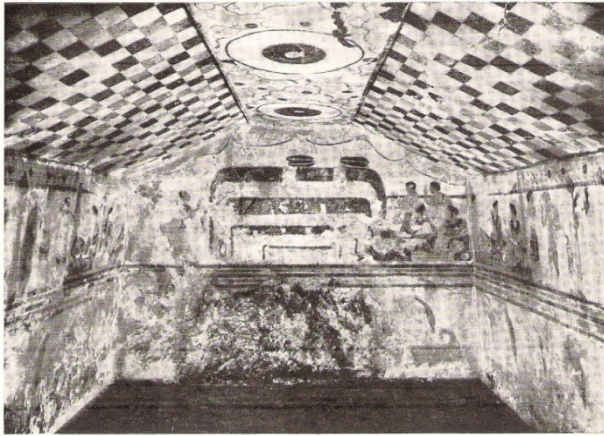


Figure cat. No. 45.1: Romanelli (1940: illu. 14)



Figure cat. No. 45.2: Weber-Lehmann (1985: tav 28; male banqueters)



Figure cat. No. 45.3: detail with male banqueters:
<http://forum.stirpes.net/antiquity/2112-etruscan-paintings.html>



Figure cat. No. 45.4: Weber-Lehmann (1985: tav 29; female banqueters)

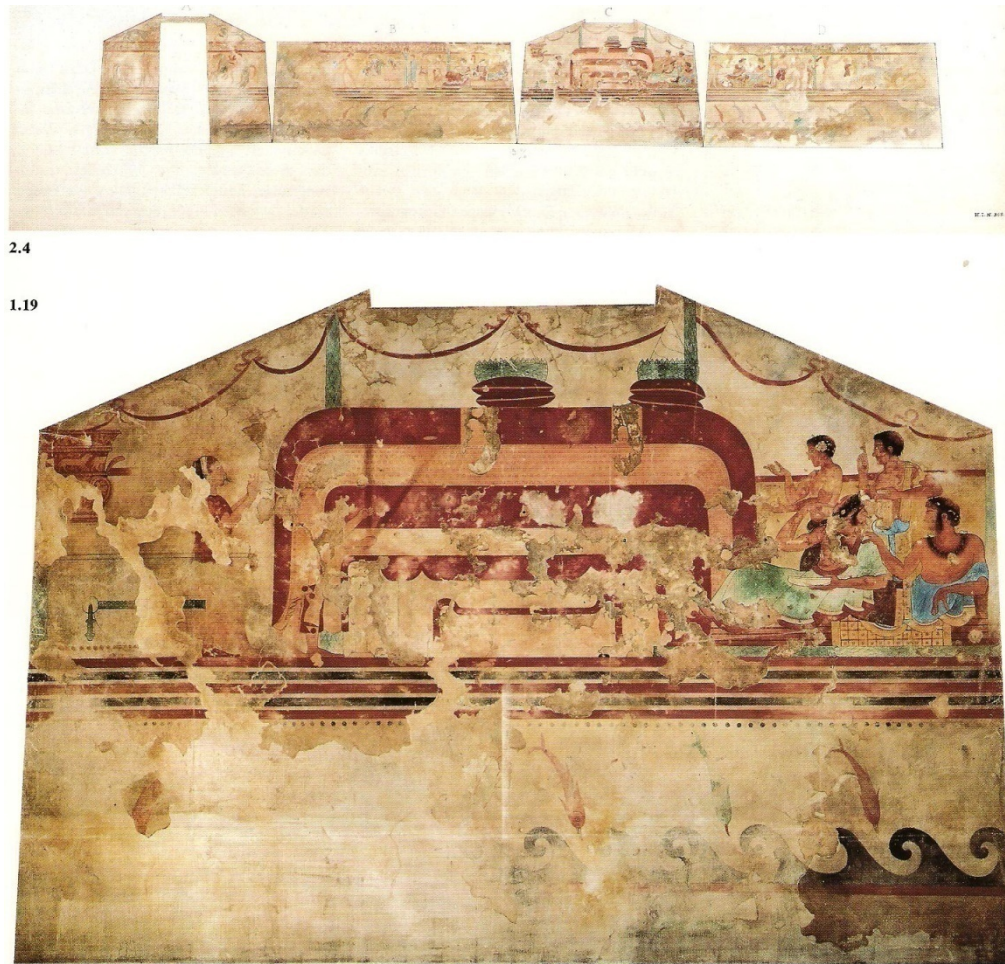


Figure cat. No. 45.5: Moltesen and Weber-Lehmann (1992: 34)

1. Reclining banquet.

2. All banqueters recline, the males to the right of the bed, and the females to the left of the bed.

3. Right to left of the male banqueters, right to left for the female banqueters, too. The women recline on the left side of the funerary bed, while the men recline on the right side of the funerary bed.

4. The male and female banqueters recline on the ground, on thick mattresses.

5. Thick mattresses with heavily folded blankets on top. Also big, chunky pillows to support the banqueters elbows. The scene is framed by a baldachin supported by posts and entwined with foliage. Such a setting is not unique in Etruscan tomb paintings as stated by Steingraber (2006: 139). A baldachin is also depicted on an urn from Chiusi (cat. No. 89). The foliage, also discernable under the mattresses, and the figures to the left and the right of the scene with the baldachin, are set in the open air. Therefore, the baldachin may be seen as a tent made of white curtains, which is set in the outdoors.

6. Three mattresses: one on the right side of the funerary bed, one on the right wall as seen from the main rear wall, and one on the left wall in relation to the main rear wall.

7. The men recline as pairs per mattress, while three women recline on one mattress.

8. It is not clear whom the two young men are which stand behind the banqueters to the right of the funerary bed, and the woman standing to the left of the funerary bed. Usually, only servants stand up. However, in this image, it appears that the two youths are preoccupied with the funerary bed; and so is the woman. They certainly do not serve the banqueters. Therefore, the youths and the woman might be family members or people associated with a specific funerary rite. Dennis (1878: 316) however, assigned these men the status of slaves. One female assistant is situated to the left of the ladies' mattress.

9. The female assistant is holding an *oinochoe*. She is the only female servant directly associated with a service vessel for wine in Etruscan banquet representations.

10. Female cupbearer

11. The men do not have any food or food containers. One beverage vessel is shown. It appears that the women do not have food vessels either. However, the image is not very well preserved to say so with certainty. The females, however, are attended by a female cupbearer.

12. The men do not have any food or food containers. It appears that the women banqueters do not have food vessels either.

13. The first banqueter on the main wall holds a shallow bowl in his left hand. Whether the women have any drinking vessels cannot be determined with certainty due to the slightly fragmentary preservation of the painting. However, they are attended to by a female cupbearer.

14. The two male banqueters on the rear wall converse with each other, with the man to the left having his head turned backward over his shoulder. There are two male youths standing behind the reclining men, both gesticulating to the left, in the direction of the funerary bed. On the right wall, the other two men recline in the same manner as the men on the main wall.

A female servant offers or received an *oinochoe* from the first female banqueter. The first female banqueter, on the left wall, faces left. The middle banqueter has her head turned backward over her shoulder to face the third banqueter in conversation.

15. The first banqueter on the main wall holds a shallow bowl in his left hand. The second, third and fourth banqueter does not hold any items in their hands respectively, nor are any objects directly to be associated with any one of them. It is not likely that neither woman holds any items in her hands, nor are there any objects directly associated with any one of them.

16. The banqueters and youths to the right of the funerary bed are male due to their upper bodies being bare of clothing, showing well shaped male chests. They wear a mantle wrapped round their waists. Their facial features are male. Their hair is kept short with wreaths round their heads. The women wear elbow-length tunics with shawls and mantles either draped over both shoulders or draped over one shoulder respectively. They wear

bracelets, necklaces and earrings. The coiffeuses of the first and second lady can be seen. They are rich in curls and kept high on the heads. The third lady's head is missing from the painting. The facial features of the first and second lady are more soft and round, with high cheek bones, than the male banqueters' faces.

17. No extras.

cat. No. 46

Tomb of the Black Sow, Tomba delle Scrofa Nera (Tomb 578), c. 450 BC

De Marinis No. 46.

(Steingraber, 1986; De Marinis, 1961; Dennis, 1878)

This is a single-chamber tomb. The banquet scene is located on the rear wall, with the banquet continuing onto the right wall (see image underneath) and onto the left wall. The left wall scene is heavily damaged.



Figure cat. No. 46: Torelli (1985: 139) (Torelli wrongly assigned the illustration in his book to the Tomb of the Funerary Couch)

(Dennis (1878: 396-7) mentions a banquet continuing on the left wall, but already in his time was the scene almost completely obliterated. The left wall banquet is therefore not included in underneath analysis).

1. Sitting and reclining banquet.

2. The men recline while a women is seated, on the middle of three couches on the main wall, to the left of her male couch partner.

3. Right to left.

4. They recline on couches while the woman sits on her couch with her feet resting on a foot stool.

5. Couches, covered in richly decorated mattresses and blankets. Richly decorated pillows are placed under the banqueter's elbows.

6. Three couches on the main wall and one couch on the right wall. De Marinis (1961: 125) informs us that there are not three couches on the main wall, but one continuous couch on which the banqueters recline, with the additional couch on the right wall. This observation of De Marinis cannot be confirmed when analysing the actual painting.

7. Two people per couch.

8. Three servants, due to the fact that they are shown standing.

9. It is difficult to determine the duties of the male servants. Of the servant to the very left, only the feet and lower legs are preserved. His body is turned to the right. Of the second servant, all her body but not her neck and head are preserved. She turns to the left. Whether she is holding anything in either of her hands cannot be determined today. However, Dennis (1878: 396) could distinguish her holding a lyre. Dennis describes her having her lower limbs wrapped in richly bordered robes, but with her shoulders and bosom bare. Her foot rests on a tripod stool. This paper can confirm Dennis' observation that she is the only semi-nude female ever represented into mural (banquet) paintings of Etruria.

The third servant may be a beverage servant. He may hold a small *oinochoe* in his right hand. The object, however, is very fragmentary.

10. The first and third servants are male. The first servant's legs are bare up to the knee. The third servant wears a short skirt wrapped round his waist. His bare chest and shoulders are well formed and clearly of male physique. The female servant wears a blue tunic wrapped and fastened round her waist. Bare shoulders and bosom are exposed.

11. There are no lower tables that might have held food and drink containers.

The left hand of the second banqueter is visible but empty of objects.

The fourth banqueter holds a very shallow drinking bowl in his left hand. The left hand of the sixth banqueter is also visible and it appears that he is holding a light coloured round object as seen in the Tomb of the Bigas. The left hand of the seventh banqueter is raised holding a *kylix* vertically, therewith showing that it is empty. The eighth banqueter may also hold the white, round food morsel.

12. The object held by the sixth and eighth banqueter is perhaps a round pastry, fruit or egg.

13. The fourth banqueter holds a very shallow drinking bowl in his left hand. It is a drinking bowl due to the position of his hand on the bowl. He can lift it and drink from it. The left hand of the seventh banqueter is raised holding a *kylix* vertically, therewith showing that it is

empty. The third servant is holding an object that may be a small *oinochoe*. The object is only very fragmentarily preserved.

14. The part of the painting showing the upper bodies and heads of the banqueters and servants is, in most parts, not preserved. It appears that the servants in between couches two and three face to the left. The last two banqueters, on the right wall, face to the left. The servant to the right of couch four, on the right wall, has his torso turned to the right. The head is not preserved to determine the direction of where he is looking.

15. The fourth banqueter holds a very shallow drinking bowl, and the seventh banqueter is holds a *kylix*. The sixth and the eighth banqueters may hold a light coloured round food morsel each.

No other items are to be identified as no other banqueters' hands are preserved in the existing painting

16. The reclining banqueters are male since they wear a mantle wrapped round their waist and lower body, while it can just be made out that their chests are bare.

The fourth, sixth, seventh and eighth banqueter's chests are visible and show well shaped male physique. The facial features of the seventh and eighth banqueter's are of youthful males, without beard.

17. A cat under the first couch, facing to the right and ready to pounce onto the two pigeons under the second couch. Both pigeons face the cat. The first pigeon is shown in profile, while the second pigeon is shown upfront, with the head turned to the left suggesting artistic perspective. Under the third couch are two more birds. One pheasant or female peacock faces to the left, while a black bird faces to the right. The forth couch, on the right wall, has a deer and a black and white striped dog underneath. The deer looks backwards, to the right, at the dog which sniffs the ground. The dog looks to the right and appears to be oblivious to the attention the deer is giving to it.

cat. No. 47

Tomb 5513 (or near Little Flowers), Tomba vicino Fiorellini c. 450 BC

(Steingraber, 2006; Steingraber, 1986)

This is a single-chamber tomb. The banquet scene is located on the rear wall.



Figure cat. No. 47: Steingraber (2006: 134)

1. Reclining banquet.

2. All banqueters recline. Steingraber (2006: 134) notes that female *banqueters* are all standing. (See discussion in subsection 5.2.3. that the females shown in the scene are not banqueters, but attendants).

3. Right to left.

4. They recline on couches.

5. Couches, thick mattresses, thick pillows under the banqueter's elbows. The serving table to the right of the second couch has a stool underneath.

6. Two couches.

7. Two people per couch.

8. Four servants.

9. The three female servants are gesticulating with empty hands, and conversing with the banqueters. The fourth servant is being handed an empty *kylix*. Therefore, he will be a beverage servant.

10. The first three servants are all female. They wear very elaborately decorated *chitons* and mantles, with the mantles matching in colour and design those of servants one and three. The second servants' mantle is closely folded over her chest and turquoise in colour in comparison to the maroon of the mantles of the other two lady servants.

They are all bare-footed. The first servant's right arm is visible, and so is the second servant's right arm. Both are decorated with one bracelet each. The female servants also wear necklaces. Their skin is painted in white paint that is reserved for females shown in banquet scenes. Their hair is cropped short without any decoration such as ribbons, scarves or *tutulus*.

The fourth servant is male. He is naked with male body features and his skin painted in the brown colour typically used for males in banquet scenes. His hair is short cropped without any decoration.

11. Only drink is depicted

12. No food is taken

13. The fourth banqueter holds an empty *kylix* in his right hand. It is empty because it is hanging vertically from the banqueter's hand. The servant is probably just about to fetch it from the banqueter to refill it. A further *kylix* is shown being stored up-side-down on a table to the right of the male servant.

14. Female servant, standing, is face to face with the first banqueter to her right. The second banqueter has his head turned backwards, over his shoulder, to be face to face with the second female servant, who is standing behind the second banqueter, with her body and head turned to the left. The third female servant is standing at behind the left end of the second couch, with body and head turned to the right. The third banqueter is face to face with her. The fourth banqueter has his head turned backwards, over his shoulder, to be face to face with the servant to the right of the couch. The servant has his body turned to the right while his head is turned backward, over his shoulder, to give his attention to the fourth banqueter.

15. The fourth banqueter holds a *kylix* in his right hand. The third banqueter holds a blossom in his left hand.

16. All banqueters are male. They all wear a mantle wrapped round and reaching just under their chests. Their chests are all bare of clothing. They have male facial features and short cropped hair. Their skin is painted the typically "male" brown colour.

17. A cat is crouching under the first couch, facing to the right. A dove is standing under the second couch, facing to the left, and looking at the cat.

cat. No. 48

Tomb of the Biclinium, Tomba del Biclinio, c. 450-425 BC

De Marinis No. 45, tav IV couch a and b, tav V couch c and d.

(Steingraber, 1986; Bloch, 1966; De Marinis, 1961)

This is a single-chamber tomb. The banquet scenes were located on the left and right walls.

The actual placement of each set of banquet scenes is not known any more, but that one set was located on the left wall and the other set of two scenes on the right wall.

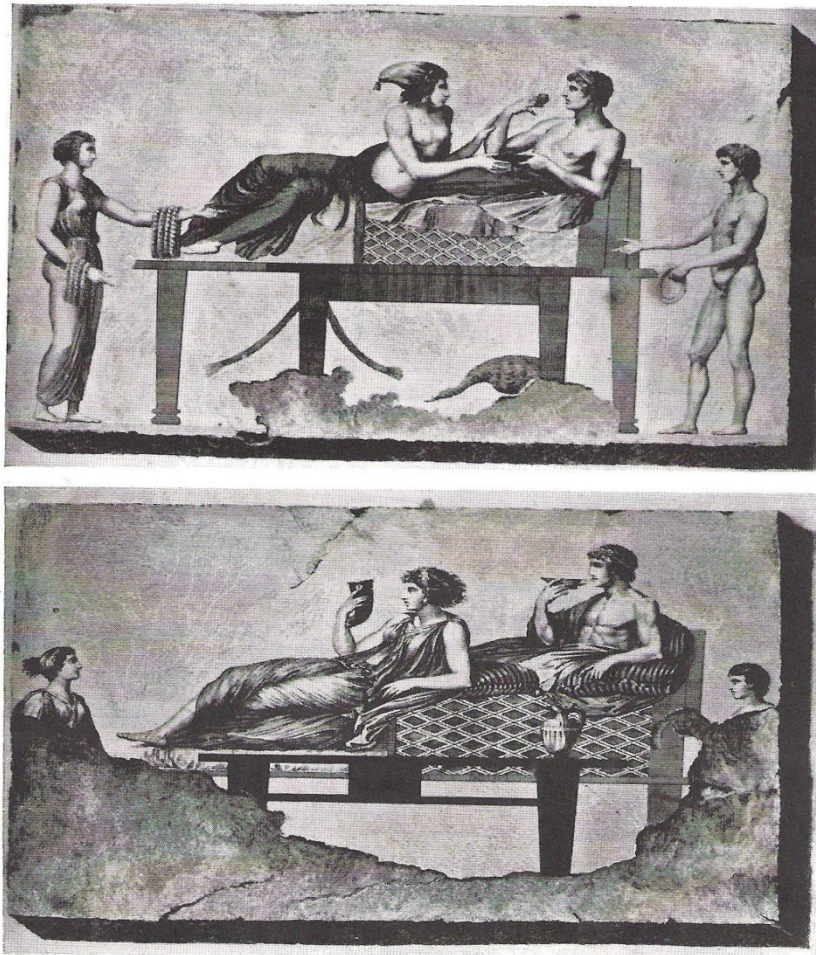


Figure cat. No. 48.1: De Marinis (1961: tav IV couch a and b)

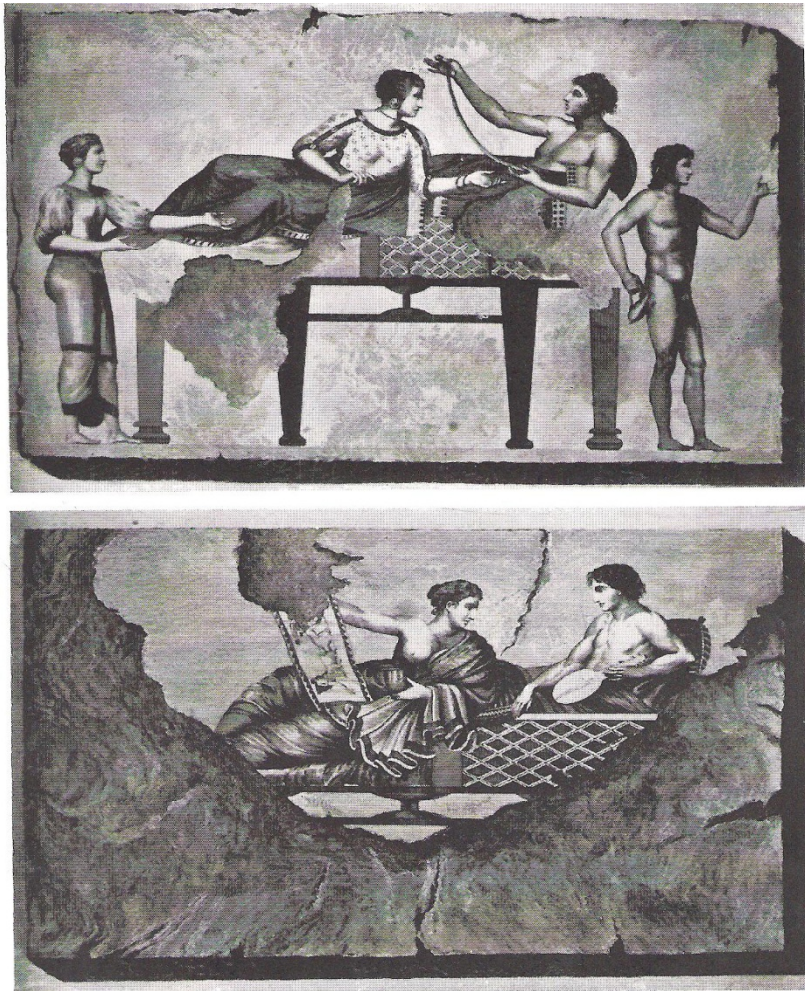


Figure cat. No. 48.2: De Marinis (1961: tav V couch c and d)

(The original is now lost. The information used in the analysis is based on drawings of Smuglewicz, published by J. Byres (1766/67). Bloch (1966: 22) wrongly assigned one of the facsimiles from the Tomb of the Biclinium to the Tomb of the Cardinal).

1. Reclining banquet.
2. All banqueters recline, females to the left of the males.
3. Right to left.
4. They recline on couches.
5. Couches, lower tables, richly decorated blankets, richly decorated pillows to support the elbows.
6. Four couches.
7. Two people per couch, all couples.

8. Six servants shown in the drawings.

9. The first servant is adjusting her lady's clothing. The second servant holds a round object, perhaps a wreath. Duties of third and fourth servant cannot be determined as the original painting was too fragmentary and ruined to show arms, hands and possible associated objects. The fifth servant is drawn as if she offers something to her lady, but she is not holding anything in her hand. The sixth servant holds a small *oinochoe*.

10. All servants on the left hand side of the scene are to be identified as females due to their *himations*, coiffeuses and female facial and body features. The servants to the right hand side of the scene are male as they are depicted naked with male facial and body features.

11. Perhaps food is shown. Drink is consumed.

12. The first male banqueter holds a round object in his right hand, close to his mouth. It could be a food dish, perhaps a dough ball or a fruit. On the same couch, both the male and the female hold on to a small, shallow bowl or plate. The drawing could be read as the item of food has been taken from this plate.

13. The second female holds a *rhyton*; the second male a stemmed, shallow drinking bowl, while an *oinochoe* is placed in front of him on the lower table. The fourth lady is holding a deep cup in her left hand.

14. Couch a) (as assigned by Byres) left side female servant, standing, faces to the right. The female banqueter has her head turned backwards over her shoulder, looking at the male banqueter who faces her. Right hand servant, standing, looks left, at the back of the male banqueter.

Couch b) (as assigned by Byres) left hand female servant, standing, faces both banqueters. Both banqueters look to the left, facing the female servant. Male servant to the right, standing, looks to the left at the back of the male banqueter.

Couch c) (as assigned by Byres) as couch a) but the male servant's body turned to the right, and also facing to the right, away from the banqueters.

Couch d) (as assigned by Byres) no servants shown on the drawing, possibly due to the fragmentary state of the original painting. The female banqueter turns her head backward to face the male banqueter to her right. He faces the female banqueter.

15. The third lady is not holding anything. The third man holds an object that looks like a rope in between both his hands, presenting it to the lady. The fourth lady holds a scroll with images drawn on it. The fourth banqueter holds an instrument resembling a lute, which would make it the only representation of such an instrument at Etruscan banquet if the copy made by Smuglewicz could be relied on.

16. All left side banqueters are female. The second and fourth females have, at least in part; their bosoms exposed which must be assigned to artistic freedom of Smuglewicz. Original Etruscan images show female banqueters having their bosoms covered with clothing. Smuglewicz, in accordance with original images of Etruscan female banqueters, drew the mantles of the women ankle length and rich in drapery. The first female wears the *tutulus*, while the other three women are shown with a different hair style each. They all have female facial features and pronounced bosoms. All the men have their chests exposed and have a richly draped mantle wrapped around them (second banqueter over his right shoulder, too)

from their waists downwards. The first two male banqueters have a band in their hair, while the other two are shown with open hair. They all have male facial and body features.

17. A goose is shown under the first couch, facing to the left.

cat. No. 49

Tomb of the Deer Hunt, Tomba della Caccia al Cervo (Tomb 1590), c. 450-425 BC

(Barbieri, 1987; Steingräber, 1986; De Marinis, 1961)

This is a single-chamber tomb. The banquet scene is located on the rear wall.

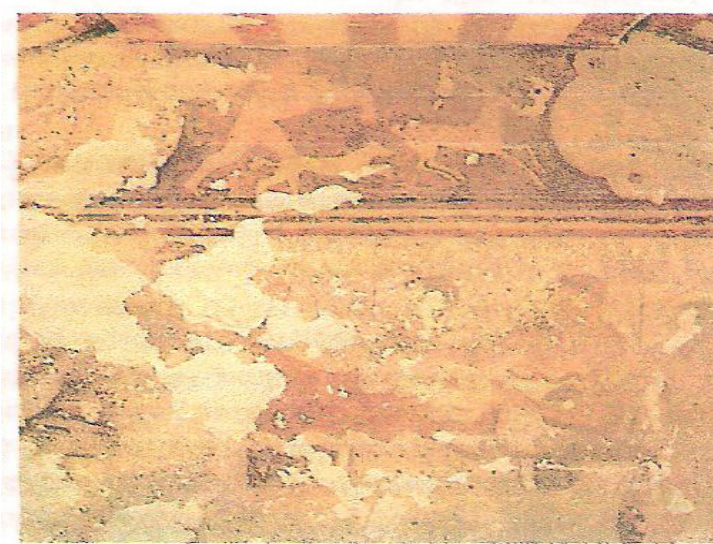


Figure cat. No. 49.1: Barbieri ed. (1987: 52)



Figure cat. No. 49.2:

http://www.canino.info/inserti/monografie/etruschi/tombe_tarquinia/Caccia%20al%20Cervo/index.htm

1. Reclining banquet.
2. All banqueters are reclining, females to the left of the males.
3. Right to left.

4. They recline on couches.
5. Couches, richly decorated blankets, pillows folded double to support the banqueters' elbows.
6. Three couches.
7. Two people per couch, one man and one woman each.
8. Perhaps three servants.
9. It appears that the servants are cupbearers.
10. They are male as they are naked.
11. Due to the fragmentary state of the painting, this can not be answered with certainty. No food or food containers are distinguishable. The men seem to hold stemmed cups in their left hands.
12. No food or food containers are distinguishable.
13. The man on the centre couch is holding a stemmed cup.
14. Due to the fragmentary state of the painting, not all banqueters and servants can be described with certainty. It appears that there is a servant at the left end of each couch, facing the two banqueters. Both banqueters look to the left, facing the servant.
15. The man on the centre couch is holding a stemmed cup. Due to the fragmentary state of the painting, it is not possible to determine any objects other with certainty.
16. The left persons on each couch are female. They wear a red cap or tightly fitting headscarf, and a white blouse. A red blanket or mantle covers the bottom half of their bodies. The men bare their chests, and have the bottom halves of their bodies covered with a beige wrap, which is covered over by a red blanket or mantle from lower waist onwards. They wear scull-caps, and the man on the centre couch has a beard.
17. No extras to be determined due to fragmentary state of painting.

cat. No. 50

Maggi Tomb, Tomba Maggi (Tomb 5187), c. 450-425 BC

(Steingraber, 2006; Steingraber, 1986)

This is a single-chamber tomb. The banquet scene is located on the rear wall.



Figure cat. No. 50: Steingraber (2006: 143 and 170-171)

1. Reclining banquet.
2. All banqueters recline
3. Right to left.
4. They recline on couches.
5. Couches, thick mattresses with elaborately decorated blankets. Thick pillows are placed under the banqueter's elbows.
6. Three couches.
7. Two people per couch.
8. Two fully visible servants. The raised arm and hand of a third servant can be seen at the very right edge of the painting. That this person is a servant can be determined since there is no space for another reclining person, only for a standing person. Nothing else is preserved of this person.

9. The duties of the servant who stands in between couch one and two cannot be determined as his arms, hands and most of his torso is not preserved. The second servant's duties are to refill the drinking vessels of the banqueters as he holds what appears to be a small *oinochoe* in his right hand.

10. All three servants are male as they are shown naked. The bodies as they are visible all show male features, and so do their faces.

11. The original painting is now too fragmentary to determine if food was taken as no food or food containers are visible today. Drink was enjoyed.

12. The original painting is now too fragmentary to determine if food was taken as no food or food containers are visible today.

13. Drink was enjoyed as the second servant holds an *oinochoe*. The fourth banqueter holds a drinking bowl in his raised right hand.

14. First banqueter faces to the left while his couch partner has his head turned backward, over his shoulder, to look at the back of the servant. The servant, standing, has his body and face turned toward the third banqueter. The third banqueter has his head turned backward, over his shoulder, to be in conversation with his couch partner. The servant that follows in between couches two and three is standing and has his body turned to the right while he has his head turned backwards facing the back of the head of the fourth banqueter. The fifth banqueter has his head turned backward, over his shoulder, to be in conversation with his couch partner.

15. No other objects, but the one drinking bowl held by the fourth banqueter, can be distinguished. The painting is now too fragmentary to see what the first banqueter (left hand), the second and third banqueter (both hands), the fourth banqueter (left hand) held in their hands. The other hands of the banqueters are empty of objects.

16. All banqueters are male. Their chests are bare of clothing, with the mantle wrapped round their waists. They all have male chests (where visible), male facial features and the typically male short cropped hair with a wreath placed on their heads.

17. No extras visible due to the very fragmentary state of the bottom part of the painting.

cat. No. 51

Tomb of the Ship, Tomba della Nave (Tomb 238), c. 450-425 BC

De Marinis No. 49.

(Steingraber, 2006; Steingraber, 1986; Bloch, 1966; De Marinis, 1961)

This is a single-chamber tomb. The banquet scene is located on the rear wall.



Figures cat. No. 51.1: Steingraber (2006: 172 and 173)



Figure cat. No. 51.2: <http://www.mysteriousetruscans.com/tarship.html>

(The three couches on the main wall are well preserved. However, a single couch on the adjacent right wall is now too faded to detect details. It is therefore not included in the analysis).

1. Reclining banquet.
2. All banqueters recline, with female banqueters to the left of their male couch partners.
3. Right to left.
4. They recline on couches.
5. Couches which are raised up at the right end (a wedge under the mattresses), thick mattresses, blankets, thin pillows, long stools in front of the couches. Leafed trees are placed in regular intervals in the background of the scene, suggesting an outdoor setting.
6. Three couches on the main wall and one further couch on the adjacent right wall.
7. Two people per couch.

8. On the back wall banqueting scene, there are two servants shown. There is a further servant to the left of the first female banqueter who plays the lyre. He is on the left side wall, but directly connected to the main banqueting scene. The female banqueter looks at him and gesticulates at him, while her dress, couch and blanket are painted onto the left wall.

9. Two are serving beverages, one is a musician

10. The lyre player is male. He has an elaborate mantle slung over his left shoulder and wrapped round his waist. He wears a *chiton* underneath. His hair is short cropped, and he had male facial features without beard. The two beverage servants are male. They are naked with male body and facial features. The first servant holds a small *oinochoe* in his right hand, and the second servant appears to be handing a shallow bowl to the fifth banqueter

11. Only drink can be clearly determined. The painting is, in some parts, too fragmentary and it is not possible to determine what most of the banqueters held in their hands.

12. No food or food containers can be seen in the preserved parts of the painting

13. The second banqueter holds a shallow bowl in his right hand.

14. First banqueter faces to the left. A lyre player who is standing, is facing her. Her couch partner faces backward, over his shoulder. A servant, standing, has his body turned to the right, and his head turned backwards to face the banqueter to the left of him. The third banqueter has his/her head turned backward, over his/her shoulder to be face to face with his/her couch partner. A servant, standing between couch two and three, has his body and face turned to the right. The fifth banqueter appears to have his head turned backward, over his shoulder. The sixth banqueter is not well enough preserved to make out where he is looking or whom he is giving his attention.

15. All but the second banqueter does not hold any items in their hands. The second banqueter holds a shallow bowl in his right hand. However, they gesticulate animatedly with their arms and hands. The right hands of the third and sixth banqueter are too fragmentary to determine whether they held anything in these hands.

16. The first banqueter is female. She wears a richly decorated *chiton* and a mantle heavy in folds. Her hair is covered in several layers of differently coloured scarves. She wears several bracelets, a wide (or several) necklaces and earrings or side-lock jewels. Lips and eyes are coloured with make-up. Her facial features are soft, if not even a little chubby.

The second, fourth, fifth and sixth banqueters are all male. Chests are bare, with a mantle each wrapped round their waists. They have a ribbon tied in their short cropped hair. All facial features are those of youthful males, without beards. The faces of banqueters five and six cannot be made out, but their clothing and bare chests identify them as male.

Whether the third banqueter is male or female is difficult to identify. The person wears a mantle the colour of the lady banqueters' mantle. It appears that the person is wearing a *chiton*, usually only worn by female banqueters while male banqueters have their chests bare. The person also wears several bracelets on the left arm, again only worn by female banqueters. However, the short cropped hair and ribbon round the head is identical to the one worn by the male banqueters in this scene. Facial features and possible make-up are too faded to make out distinguishing features. What can be seen is more similar to the male facial features than to the female's features in this scene. However, due to the more clearly

visible clothing and jewellery than the facial identifiers, I postulate the third banqueter to be female.

17. No extras.

cat. No. 52

Tomba 994, c. 450-400 BC

(Steingraber, 2006; Steingraber, 1986; De Marinis, 1961)

This is a single-chamber tomb. The banquet scene is located on the rear wall pediment.



Figure cat. No. 52:

http://www.canino.info/inserti/monografie/etruschi/tombe_tarquinia/994/index.htm

(The banquet scene is preserved in fragments only with the left part of the gable scene almost completely lost. Therefore, only the right part of the banquet scene is analysed underneath).

1. Reclining banquet.
2. All people recline.
3. Right to left.
4. They recline on the ground, on mattresses.
5. The ground, the banqueters lie on either a decorative frieze to separate the banquet scene from the animal scene underneath, or it represents banqueting mattresses at the same time as it separates this scene from the other scene underneath. A blanket can be seen above the mattress. The pillow that supports the elbow of the banqueter is not preserved, but can be assumed as the banqueter is propped up by some item of soft furnishing.
6. It cannot be made out if they recline on one or several mattresses.
7. Only two banqueters are partly visible.

8. One servant is visible in the right corner of the gable.
9. The servant visible in the scene is serving beverages.
10. He is a male servant as he is naked, with male facial and body features. He holds a *kylix* vertically up in the air, so he must be just about to re-fill it.
11. If food is taken cannot be determined due to the fragmentary state of the painting. Drink is taken.
12. If food is taken cannot be determined due to the fragmentary state of the painting.
13. The banqueter in the right corner of the gable does not appear to hold any drinking vessel. Drink is taken as the servant behind this banqueter is holding an obviously empty *kylix* high up and vertically in the air.
14. The visible banqueter faces to the left, where the back of the head of another banqueter is just visible while the rest of that banqueter is now lost. Behind the last banqueter in the right corner of the gable is a servant, whose body and face is turned to the left, looking at the back of the banqueters head.
15. The banqueter in the right corner of the gable does not hold any object in his raised right hand. Whether he held anything in his left hand cannot be determined as the painting is not preserved in this part.
16. The banqueter in the right corner of the painting is male. His chest is bare, and he has a mantle wrapped round his waist. He has male facial features and a beard. His hair is cropped short and kept tidy underneath a scull-cap and a wreath.
17. No extras visible in the preserved fragments.

cat. No. 53

Tomb of the Blue Demons, Tomba dei Demoni Azzuri, c. 430-400 BC

(Steingraber, 2006)

This is a single-chamber tomb. The banquet scene is located on the rear wall.



Figure cat. No. 53: Steingraber (2006: 183)

1. Reclining banquet.
2. All banqueters are reclining, three male only couches, and one couch with a male and female couple with the female to the left of the male.
3. Right to left.
4. They recline on couches.
5. Couches, lower tables, thick mattresses and blankets, both richly decorated. Richly decorated pillow supporting the banqueters elbows. Trees and leafed branches decorate the scene.
6. Four couches.
7. Two people per couch.
8. One servant in the left hand side of the image.
9. The servant is playing the double flute.
10. The servant is male due to his mantle exposing half his chest and one shoulder. The mantle reaches just below knee length, is blue in colour and has an elaborately decorated fringe all round. He has male facial and body features with a pronounced male chest.
11. Food and drink is taken.
12. The second banqueter hold what could be a white, round food dish (pastry, fruit, or egg)

in his right hand which he raises to his mouth.

13. The second banqueter holds a *kylix* in his raised left hand.

14. To the left is a double flute player who is standing and facing the two banqueters to his right. The first banqueter turns his head backward, over his shoulder, to be face to face with his banqueting partner.

15. The first banqueter is holding a leafed branch in his right, raised hand. If he holds something in his left hand cannot be determine due to the fragmentary state of the painting. The second banqueter hold what could be a white, round food dish (pastry, fruit, egg) in his right hand which is raised to his mouth, and he raises a *kylix* with his left hand.

16. First two banqueters are male. Both wear mantles slung over their left shoulders and wrapped round their waists. Otherwise, their upper bodies are bare of clothing and show their skin in the typical brown colour used for male persons. The mantle of the first banqueter is brown in colour, while the mantle of the second banqueter is blue in colour. They both have either very neatly and short cropped hair or wear scull-caps. A wreath frames their faces.

17. There are no extras visible under the first couch.

cat. No. 54

Tomb of the Maiden, Tomba della Pulcella, c.410-400 BC

De Marinis No. 47, tav VI.a.

(Steingraber, 2006; Steingraber, 1986; De Marinis, 1961, Dennis, 1878)

This is a single-chamber tomb. The banquet scene is located on the left and right walls.

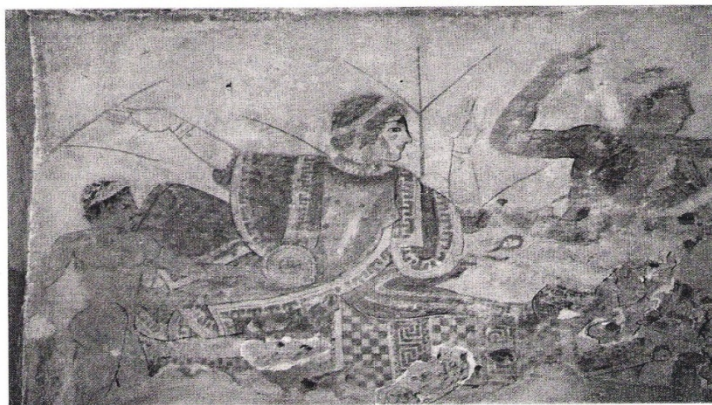


Figure cat. No. 54.1: Bartoccini (1956: XVII, photo of left wall banquet scene with first couch)



1.9



Figure cat. No. 54.2: Moltesen and Weber-Lehmann (1992: 28)

The top scene is from the left wall, the bottom scene from the right wall.



Figure cat. No. 54.3: Steingraber (2006: 175) (photo of right wall banquet scene with first couch, detail of the Maiden holding the 'egg')

(Most of the left side of the banquet scene has been irreparably destroyed in the 1960s. No facsimiles, drawings or photographs we produced showing the now lost part of the banquet

scene).

1. Reclining banquet.

2. All banqueters recline, the females to the left of their male couch partners.

3. Right to left.

4. They recline on couches.

5. Couches, thick mattresses and blankets, all decorated with very elaborate and rich patterns. Pillows under the banqueters elbows. A very low table, or long stool, is placed under the second banqueting couch on the left wall. Outdoor setting of banquet, since the scene is filled with leafed branches and small trees behind the banqueters.

6. Four couches, of which two are on the left side wall of the main tomb chamber, and two on the right wall.

7. Two people per couch.

8. Three servants.

9. The first servant holds out a disk shaped object with his outstretched right hand, while standing in front of the lady banqueter. Perhaps it is a *phiale* since the second male banqueter holds exactly such a vessel. He holds a jug in his right hand.

The second servant appears to be adjusting the lady banqueters' blanket and mantle. Dennis (1878: 315) who was able to visit the tomb in the 1870s, before part of the painting was irreparably destroyed, describes the first slave holding a wine-jug in one hand and a drinking bowl in the other hand, while the second servant holds a jug. The facsimiles as ordered by C. Jacobsen and W. Helbig (Moltesen and Weber-Lehmann, 1992) in the late nineteenth century show the girl-servant hold a *kantharos*. If this is a correct copy of the original, then the girl servant would be the only female (servant or banqueter) ever shown holding a drinking vessel in funerary context. The scene that remains today unfortunately does not give any indication that the servant held any such vessel.

The third servant is a female handmaiden, and is attending to her lady with empty hands.

10. The first servant is male as he is naked, with male physique and male facial features. He has the typically short cropped hair, tied with a ribbon. He offers a *phiale* to the banqueters and carries a jug. He is a beverage servant.

The second servant is female. She is wearing an ankle-length tunic, and an elbow-length blouse. Dennis (1878: 315) notes that the bosom of the girl is bare of clothing. However, in the facsimile ordered by Jacobsen and Helbig she wears a chequer patterned blouse with appliqué along her arms. Her hair is shown rich in long curls, and she is wearing eye make-up. She is described as holding a drinking vessel (see above), but the detail is now lost.

The third servant is a female handmaiden, and is attending to her lady with empty hands.

11. Food and drink is taken

12. The fourth lady banqueter is holding the white, round food dish in her left hand (pastry, fruit, egg). It looks like she is offering it to her male couch partner.

13. The fourth male banqueter holds a shallow drinking bowl in his left hand.

14. Left wall banquet scene: a servant, standing, facing to the right. The first lady banqueter has her head turned backward, over her shoulder, to face the back of her male couch partner's head, which also has his head turned backward to the right. A female servant is standing in between the first and the second couch, facing the second lady banqueter. The lady on the second couch has her head turned backward, over her shoulder, to be in conversation with her couch partner.

Right wall banquet scene: female handmaiden attending to the lady banqueter. The female banqueter has her head turned backward, over her shoulder, to be in conversation with her couch partner. Dennis (1878: 315) describes the scene on the third banquet couch as follows: "*...the male is chucking his fair companion under the chin, but she does not resent the liberty, for though chiding him coquettishly with one hand, she rests the other on his body. A female slave at the foot of the couch, stretching out both arms to her mistress, completes the scene.*". The lady banqueter on the fourth couch has her head turned over her shoulder to be in conversation with her male couch partner who has his right arm raised in animatedly body language.

15. The first banqueter on the left wall holds a lyre in his left hand and a dark red, small object in his raised right hand that it is not possible to make out what it actually is. Lyre playing banqueters are comparatively rare in Etruscan iconography. Other lyre playing banqueters are to be seen for example on the terracotta revetment plaques from Murlo (cat. No. 1), on the Bronze Sheets now in the Villa Giulia/Rome (cat. No. 17), and in Tomb 4780/Tarquinius (cat. No. 39).

The second male banqueter holds metal disk-shaped object in his raised right hand. It is rare that banqueters hold such plates in their hands. This motive is only also seen in the Golini Tomb I/Orvieto, and perhaps with the bronze figurine of the male banqueter now in the British Museum.

The fourth banqueter holds a wide, shallow drinking bowl.

The first, second and third lady banqueters do not hold any objects. However, all banqueters gesticulate animatedly with their empty hands, and with the lyre and the disk respectively. Dennis (1878: 314) interprets the lady companion of the lyre player as perhaps beating time to his music with her upraised arms and hands.

The fourth lady banqueter is holding the white, round food dish in her left hand (pastry, fruit, egg). It looks like she is offering it to her male couch partner.

The male banqueter on the right wall holds a shallow drinking bowl in his left hand.

16. All banqueters to the left of each couch are female due to their female facial features and bosoms indicated under their elaborately decorated *chitons* and mantles. They wear eye, lip and cheek make up. Their hair is short, however slightly longer than the men's, and tied with a ribbon. They wear many bracelets as jewellery, and also necklaces and earrings.

All banqueters to the right on each couch are male. They bare their youthful chests and have a mantle wrapped round their waists. Facial features are male, with at least the second banqueter on the right wall having a beard. Their hair is short and tied with a wreath.

17. No extras

cat. No. 55

Querciola Tomb I, Tomba Querciola I, Tomba della Caccia al Cinghiale, c. 410-400 BC
De Marinis No. 48 tav VI.b.

(Steingraber, 2006; Steingraber, 1986; De Marinis, 1961; Dennis, 1878)

This is a single-chamber tomb. The banquet scene is located on the rear and right walls.



Figure cat. No. 55.1: De Marinis (1961: tav VIb)

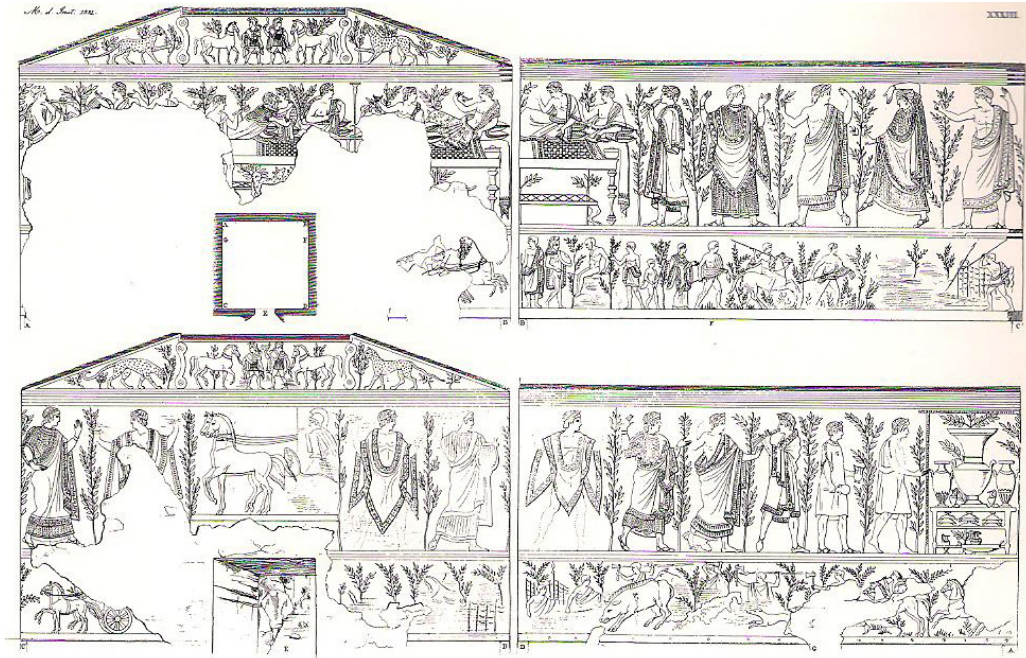


Figure cat. No. 55.2: Moltesen and Weber-Lehmann (1992: 13)



Figure cat. No. 55.3: Moltesen and Weber-Lehmann (1992: 30)

(The original is badly damaged which makes a detailed analysis difficult. Ruspi's drawings are extremely helpful in reconstructing the banquet scenes).

1. Reclining banquet. The fragmentary state of the original, when it was drawn by Ruspi, makes it difficult to determine whether the first two banqueters are actually reclining or standing. However, when looking at the space between the top of their heads, and the painted frame above, and compare the same space for the other, reclining banqueters, it can be assumed that the first two banqueters also recline, since the space between head and frame is the same.
2. All banqueters recline, the female banqueter on the centre couch of the back wall reclines to the left of her male partner.
3. Right to left.
4. They recline on couches.
5. Couches and long stools under, or in front, of the couches. Thick mattresses and blankets, both richly decorated. Double folded pillows under the banqueters' elbows that are also richly decorated. There is a thin column separating couch one and two from couch three and four. There are eleven trees in the actual banquet scene (more to the left and right) strongly suggesting an outdoor setting for the party (Dennis, 1878: 308). A *kylikeion* is seen in the continuation of banquet scene on the left wall (see Spivey, 1997: 188 and Steingraber, 2006:156-157 for detailed illustrations).
6. Four or perhaps five couches. The centre couch may be one long couch holding three people. It may also be two couches with the left couch holding two people, and the right couch, being rather short, holding one person.
7. Two people per left, right and right wall couch. Three people on the centre couch, or two people and one person if two couches are actually shown.

8. Three servants.

9. Double flute player, beverage servant (most likely wine), third servant's duties not to be determined as already at Ruspi's times was the original painting lost in this part. Only the head of the servant is preserved.

10. They are all male. They each wear an embroidered mantle slung over the left shoulder. The right chest is bare. They all wear a wreath in their short cropped hair. Facial features are male, without beards. The first servant plays the double flute. The second servant holds a sieve in his raised left hand. The right hand is not preserved. Since he holds a sieve, it is likely that wine is enjoyed at the banquet. The sieve would be used to filter out impurities from the wine. The third servant's duties are not to be determined as only his head is preserved.

11. Drink is taken. Food may be taken.

12. No food items are shown in the scene. The fifth banqueter holds an item that may be a small plate, on which food may have been placed. However, whenever food was shown at Etruscan banquets, these were always finger foods. Never are food dishes placed on a plate and then the plate being held by a banqueter. Therefore, it is unlikely that the banqueter holds a plate indicating food. A small and shallow drinking bowl is more likely to be shown in the scene.

13. The sixth and seventh banqueters hold a small *kylix* each in their raised right hands. The fifth banqueter holds a small item in his right hand that may be a small, shallow drinking bowl, or a small plate. It has to be pointed out that the seventh banqueter holds the *kylix* by means of a finger through the cup-handle, and that he is pointing the cup towards a high raised bowl standing in front of his couch (at the feet's end). This is a rare example of *kottabos* shown at an Etruscan banquet (see also De Marinis (1961: 20) and Steingraber (2006: 155). *Kottabos* is a game played at banquet, which involves the flicking of wine dregs from one's cup into a target.

A servant holds a sieve in his raised left hand. The right hand is not preserved. Since he holds a sieve, it is likely that wine is enjoyed at the banquet. The sieve would be used to filter out impurities from the wine.

14. Double flute player, standing, faces to the left. First banqueter faces to the right. Second banqueter faces to the left with his head turned backwards over his shoulder. Second servant, standing, faces to the left. Third banqueter has her upper body and head turned backward to embrace and be face to face with the fourth banqueter. The fifth banqueter has his upper body and face turned to the right. The third servant is facing to the right. The sixth banqueter has his upper body and face turned backward to be in conversation with his couch partner. The eighth banqueter is looking down in the direction of his waist. The ninth banqueter also has his head and eyes turned downwards but not in as steep an angle as the eighth banqueter.

15. The first banqueter holds a lyre.

The fifth banqueter holds an item that may be a small plate, on which food may have been placed. However, whenever food was shown at Etruscan banquets, these were always finger foods. Never are food dishes placed on a plate and then the plate being held by a banqueter. Therefore, it is unlikely that the banqueter holds a plate indicating food. A small and shallow drinking bowl is more likely to be shown in the scene.

The sixth and seventh banqueters hold a small *kylix* each in their raised right hands, with the seventh banqueter playing *kottabos*. The second, third, fourth, eighth and ninth banqueters do not hold any items in their hands.

16. All banqueters but the third banqueter is male. They all wear a mantle wrapped round their left shoulders and round their waists. The chests exposed show a youthful and well developed male physique. Facial features are male, with short cropped hair and a wreath tied round their heads. None of the male banqueters has a beard, stressing the youthfulness of them all.

The third banqueter is female. She has female facial features. She wears a mantle heavy in folds, and a shawl that looks like leopard fur. She has earrings, bracelets and a necklace. The ribbon in her hair is either embroidered or studded with gems. Her and her couch partner are embracing and kissing.

The second, fifth, sixth and seventh banqueter are chatting in a relaxed manner with the seventh banqueter also playing *kottabos*, while the two banqueters on the fourth couch appear to be more concentrated on whatever they are doing or discussing.

17. A dog, facing to the right, is standing under the centre couch. An animal with a tail, most likely another dog, is painted under the third couch. It is facing to the left.

cat. No. 56

Tomb of the Cock, Tomba del Gallo (Tomb 2002), c. 400 BC

(Steingraber, 2006; Steingraber, 1986)

This is a single-chamber tomb. The banquet scene is located on the right wall.



Figure cat. No. 56:

http://www.canino.info/inserti/monografie/etruschi/tombe_tarquinia/Gallo/index.htm

(The original is very faded and in many parts lost. There were no drawings, facsimiles or photos made when the original was still better visible).

1. Reclining banquet.
2. All people recline. Females recline to the left of the males.
3. Right to left.
4. They recline on couches.
5. Not to be determined because the original is too faded and lost in parts.
6. Three couches.
7. Two people per couch, all male-female couples.
8. Not to be determined because the original is too faded and lost in parts.
- .
- .
- .
16. Persons to the left on each couch are female, persons to the right on each couch are male (Steingraber, 2006: 158-159).
17. Not to be determined because the original is too faded and lost in parts.

cat. No. 57

Tomba 1200, c. 400-390 BC

(Steingraber, 2006; Steingraber, 1986)

This is a single-chamber tomb. The banquet scene is located on the rear wall pediment.



Figure cat. No. 57:

http://www.canino.info/inserti/monografie/etruschi/tombe_tarquinia/1200/index.htm

(The original is now too faded to make out any details with certainty. There are no facsimiles, drawings or photographs with which to analyse the scene in more detail)

1. Reclining banquet.

2. All people recline.
3. Right to left.
4. They recline on couches.
5. Image is not clear enough to determine these details.
6. Three couches.
7. Two people per couch.
7. Image is not clear enough to determine these details.
- .
- .
- .
17. Image is not clear enough to determine these details.

cat. No. 58

Tomba 808, c. 400- 380 BC

(Steingraber, 2006; Steingraber, 1986; De Marinis, 1961)

This is a single-chamber tomb. The banquet scene is located on the left wall.



Figure cat. No. 58:

http://www.canino.info/inserti/monografie/etruschi/tombe_tarquinia/808/index.htm

(The image is very fragmentary and also faded in large parts, so many details which may have been in the scene are now lost).

1. It is a mix of reclining and sitting banquet.
2. The male banqueter reclines on a couch. The female banqueter sits on a chair to the right of the male banqueter.
3. The banqueter reclines right to left. The female sits right to left.

4. He reclines on a couch, she sits on a chair.
5. Couch, thick mattress, blanket and thick pillow under the banqueter's elbow. The lady sits on a chair with backing. A wreath is hanging on the wall to the left of the lady's head.
6. One couch.
7. One person per couch, one person per chair.
8. Perhaps one servant, but the painting is too fragmentary to determine this with certainty.
9. The painting is too fragmentary to determine the gender of the likely servant.
10. The painting is too fragmentary to determine duties of the likely servant.
11. The painting is not preserved enough to determine if food and/or drink was taken.
12. The painting is not preserved enough to determine if food was taken.
13. The painting is not preserved enough to determine if drink was taken.
14. There may have been a servant to the left of the couch as there is space and a few painted outlines. However, it is not possible to determine any details. The male banqueter's upper body is turned to the left. Due to the fragmentary state it is not possible to make out in which direction his head and face is turned. The female banqueter is seated with her body and face turned to the left to look at the male banqueter.
15. The painting is too fragmentary to determine what the male banqueter held in either of his hands, and whether the female banqueter held anything in her raised right hand. Her left hand is visible and she does not hold anything with it.
16. The reclining banqueter is male. He wears a mantle wrapped round his waist, exposing a bare chest. His face is not preserved well enough to distinguish any particular features. The seated banqueter is female. She wears a richly decorated *chiton* and a mantle that wraps round both her shoulders in rich folds. Both their mantles bear a similar dot pattern. Her chin is visible, but no other facial features. The top of her hair is visible, and a patterned ribbon wrapped round her head.
17. A bird, possibly a pigeon or some water fowl, is shown under the lady's chair. The bird faces to the left.

cat. No. 59

Tomb of the Pygmies, Tomba dei Pigmei (Tomb 2957), c. 400-375 BC

(Steingraber, 2006; Steingraber, 1986)

This is a single-chamber tomb. The banquet scene is located on the rear wall.



Figure cat. No. 59: Steingräber (2006: 161)

(Large parts of the scene are now lost or very faded. Therefore, only a part of the scene is analysed underneath).

1. Reclining banquet.
2. All banqueters recline.
3. Right to left.
4. They recline on couches.
5. The original is too faded to make out these details.
6. Four couches.
7. Two people per couch.
8. The original is too faded to make out these details.
- .
- .
- .
16. All male banquet.
17. The original is too faded to make out these details.

cat. No. 60

Tomba 2327, Tomba Bertazzoni, c. 400-375 BC

(Steingraber, 2006; Steingraber, 1986)

This is a single-chamber tomb. The banquet scene is located on the rear wall loculus.



Figure cat. No. 60:

http://www.canino.info/inserti/monografie/etruschi/tombe_tarquinia/2327/index.htm

(All paintings of the tomb, inclusive the banquet scene, are heavily damaged. Therefore, many details are now lost).

1. Reclining banquet.
2. Painting of banquet scene is too damaged to analyse these details.
3. Right to left.
4. It appears that they all recline on couches.
5. Couch, mattress, blanket. The rest of the painting of banquet scene is too damaged to analyse any further details.
6. Painting of banquet scene is too damaged to analyse these details.
- .
- .
- .
14. One person to the right of the banquet scene, a man, is facing to the left. The rest of the painting of banquet scene is too damaged to analyse any further details.
15. Painting of banquet scene is too damaged to analyse these details.
16. One person to the right of the scene is male. His head is clearly visible with male facial features, short cropped hair and a ribbon tied round his head. Since he is positioned on what looks like a couch, he is therefore a banqueter, not a male servant.
17. Painting of banquet scene is too damaged to analyse these details.

cat. No. 61

Tomba 3697, c. 400-375 BC

(Steingraber, 2006; Steingraber, 1986)

This is a single-chamber tomb. The banquet scene is located on the rear wall.



Figure cat. No. 61:

http://www.canino.info/inserti/monografie/etruschi/tombe_tarquinia/3697/index.htm

1. Reclining banquet.
2. All banqueters recline. On the first couch, the female banqueter reclines to the left of her couch partner.
3. Right to left.
4. They recline on couches
5. Couches, thick mattresses, blankets, thick pillows to support the elbows.
6. Two couches are shown.
7. Two people per couch
8. Perhaps one servant.
9. Painting of banquet scene is too damaged to analyse these details.
10. Painting of banquet scene is too damaged to analyse these details. However, if the residue paint that can be seen is that of a person, then it may be a male servant as the colour used for the face is a brown shade typically used to paint male bodies.
11. No food or drink can be discerned in the scene.
12. No food or food container can be discerned in the scene.
13. No drink can be discerned in the scene
14. There may be a servant on the left side of the scene, who may face the first banqueter. However, the painting is fragmentary in this part and it is not clear as how to read the fragments. The first banqueter, it appears, is looking to the left. However, the painting is fragmentary in this part, too, so it is not very clear as to where the banqueter is looking. Nevertheless, the upper body is turned to the left. The second banqueter looks to the left. The

third banqueter has his head turned backwards, over his shoulder, to face the fourth banqueter. The fourth banqueter's face is not preserved.

15. The banqueters all gesticulate animatedly with their hands. However, the hands that are visible in the scene are all empty of objects.

16. The first banqueter is female. She wears a *chiton* and mantle. She has bracelets on her raised left arm. Her arm is painted in the white shade typically used to represent female persons. The other three banqueters are all male, with their bodies more or less completely preserved and showing the following details: They wear mantles slung over their left shoulders and wrapped round their waists, and exposing their chests. Their hair is short cropped with a ribbon tied round their heads. Body and facial features are male.

17. No extras visible as the painting is very much destroyed in the lower parts that perhaps showed animals.

cat. No. 62

Orcus II Tomb, c. 400-350 BC

(Steingraber, 2006)

This is a single-chamber tomb.

(The banqueting scene is now lost, with only short textual references available. No facsimiles or photos of the banquet scene are available. Therefore is this scene not included in the analysis).

cat. No. 63

Tomb of the Warrior, Tomba del Guerriero (Tomb 3243), c. 400-350 BC

(Steingraber, 2006; Steingraber, 1986)

This is a single-chamber tomb. The banquet scene is located on the rear wall.



Figure cat. No. 63.1:

http://www.canino.info/inserti/monografie/etruschi/tombe_tarquinia/Guerriero/index.htm



Figure cat. No. 63.2: Steingraber (2006: 194)

1. Reclining banquet.
2. All people recline with the females reclining to the left of their male couch partners.
3. Right to left.
4. They recline on couches.
5. Couches, thick mattresses, blankets, thick pillows. Leafed trees are placed in the background suggesting an outdoor setting.
6. Two couches.
7. Two people per couch
8. Three servants.
9. Flute player, cup bearer, hand servant.
10. The servants are all male. The flautist is wearing a mantle slung over his left shoulder, exposing the right side of his chest. His head is not preserved. The cup bearer is naked showing male physique and facial features. He is holding out a shallow bowl with his left hand. The third servant has a mantle wrapped round his waist, exposing a bare male chest. His head is not preserved. He is holding an object in his raised left hand that may be described as a rectangular frame with strings vertically attached to the frame. It looks like a very basic and unplayable lyre.
11. Food is not taken, and beverages are only indicated by the shallow bowl held by the second servant.

12. No food is taken

13. Drink is only indicated by the shallow bowl held by the second servant.

14. A double flute player is facing to the left, towards the first banqueter. The first banqueter has her head turned backwards over her shoulder, to be in conversation with her couch partner. In front of the first reclining couple a servant is placed with his body and face turned to the right. In between the two couches is a servant, standing, facing to the right. The two banqueters on the second couch are only fragmentarily preserved. The first banqueter's top of the head is turned backwards, over her shoulder, in the direction of her couch partner who is in conversation with her.

15. Due to the fragmentary state of the painting, only two banqueters' hands are preserved. The hands belong to the male banqueters. Both right hands are raised, and empty of objects.

16. The first and third banqueters are female. They wear *chitons* and mantles rich in decorations and folds. They both have short, curly hair and ribbons tied round their heads. The first banqueter's face is also visible and displays rounded, female features.

The second and fourth banqueters are male. The second banqueter wears a mantle, slung over his left shoulder, and he is showing a bare right chest. A wreath is tied round his short cropped hair. Of the second male, only parts of his head, left shoulder and raised right hand is preserved. His face bears the typically dark brown colour used for males in Etruscan paintings. His facial features are male. The shoulder has the mantle slung over it, at the same time showing his bare neckline. He has a wreath tied in his short cropped hair.

17. No extras.

cat. No. 64

Orcus I Tomb, c. 375-350 BC

(Steingräber, 2006; Steingräber, 1986; Brendel, 1995; Dennis, 1878)

This is a single-chamber tomb. The banquet scene is located on the right wall.



Figure cat. No. 64: Moltesen and Weber-Lehmann (1992: 54)

(Only fragments of the banquet scene are now preserved in the tomb. Facsimiles show only these fragments, too).

1. Reclining banquet.
2. All banqueters recline, the women to the left of their male banquet partners.
3. Right to left.
4. They recline on couches.
5. Couches, thick mattresses and richly decorated blankets. Small trees are located in between the banqueting couches (Dennis, 1878: 346-348; Brendel, 1995: 337).
6. Two couches.
7. Two people per couch
8. Two servants.
8. The painting is now too fragmentary to determine this detail.
9. One male (face is preserved) and one female (head and shoulders with jewellery are preserved) servant. They are servants since they are shown standing to the left of the couch on the main wall.
10. The painting is now too fragmentary to determine this detail.
- .
- .
- .
14. Right wall (better preserved): Arnth Velcha's wife Velia has her head turned to the left,

away from her husband who reclines to the right of her. Only the back of his head is partly preserved. It is most likely that he looked at his wife, having his head turned to the left.

The couple on the main wall banqueting couch is now nearly completely lost. Only lower body parts and a small part of the male's head are preserved in fragments. It appears that the male looked to the left, towards the lady banqueter on his couch, since the back of his head is preserved showing hair to the right. Therefore, his face will have been to the left.

15. The male, Arnth Velcha, holds a leafed branch in one of his hands. The hands of other banqueters are not preserved.

16. On the right wall as seen from the main back wall banquet scene, the head of the lady Velia, her name is written on the wall, clearly defines her as female. She has an elaborate coiffeuse with a wreath and a ribbon tied around her hair. She wears earrings which look like clusters of grapes, and two necklaces. Eye-, and lip make up are fine and outline her features. She wears a *chiton* and a mantle wrapped round her left shoulder.

The man who joined her on the couch is her husband Arnth Velcha. Only the lower part of his torso is fragmentarily preserved, with the upper part of his body and all of his face lost. He wore a mantle wrapped round his waist and lower part of his body. His preserved left shoulder is bare of clothing. He raises one (visible) bare arm and with this hand he holds a leaf.

Main wall: the lady banqueter, to the left of the male, is painted wearing a white long tunic. Her head is not preserved. The male wore a mantle slung over his left shoulder and lower limbs, with the upper body otherwise bare of clothing. His head is not preserved.

17. The painting is now too fragmentary to determine this detail.

cat. No. 65

Tomb of the Shields, Tomba degli Scudi, c. 375-350 BC

(Steingraber, 2006; Steingraber, 1986; Poulsen, 1922)

This is a four-chamber tomb. The banquet scenes are located in the main chamber, on the rear wall and on the right wall.



1.38



1.39

Figure cat. No. 65: Moltesen and Weber-Lehmann (1992: 49)

The top scene is located on the rear wall of the main chamber, and the bottom scene is located on the right wall of the main chamber.

1. Some banqueters recline while others sit upright on the couch with the feet down towards the ground.
2. The men recline, while the women sit to the left of their couch partners.
3. The men recline right to left, the women sit left to right.

4. They recline and sit on couches.

5. Couches, lower tables. Thick mattresses, blankets and thick pillows under the male banqueter's elbows, all richly decorated.

6. Two couches shown.

7. Two people per couch.

8. Three servants.

9. Fan-holder, lyre player, flautist.

10. The fan-holder is female. She has female facial features, and wears a white *chiton* covering her body from elbows to neck to ankles. She wears earrings and a necklace. Eye, eyelids and lips are pronounced with make-up. Her shoes are then same as are her lady's. The two musicians are both male. They wear a mantle slung over their left shoulders, while leaving the right chest bare of clothing. They have male facial features, and short cropped hair.

11. Food and drink is taken.

12. Both couples have the lower tables in front of them loaded with vessels filled with a variety of food dishes.

The couple on the main wall, Larth Velcha and Velia Seitithi, have two wide, deep bowls set in front of them on either end of the lower table. In between the two bowls, in which no food can be seen, are three different dishes of food. The first to the right consists of little round morsels, perhaps grapes. The middle item looks a bit like brain, and the third like a bun. He holds a white round dish (pastry, fruit, or egg) in his outstretched right hand, offering it to his female couch partner.

The couple on the right wall, Velthur Velcha and Ravnthu Aprthnai, have very much the same arrangement of vessels and food dishes set on the lower table in front of them. However, this time neither of the two banqueters is holding any food items in their hands.

13. In the painting on the main wall, no vessels for drink are shown. In the painting on the wall to the right the man, Velthur Velcha, holds a wide and shallow drinking bowl (*phiale*) in his left hand.

14. Back wall of main chamber: a female servant faces the couple to the right of her. The lady banqueter has her body and face turned to the left, to be face to face with her male banqueting partner.

On the adjacent wall to the right, two musicians, a lyre player and a flautist, face the couple to their right. The lady banqueter has her body and face turned to the left, to be face to face with her male banqueting partner.

15. On the main wall painting, the male banqueter holds a white round dish (pastry, fruit, egg) in his outstretched right hand, offering it to his female couch partner. The female is receiving the while, round morsel from her male banqueting partner. No other objects are held by either of the two.

The female in the painting on the wall to the right does not hold any objects. The

male holds the shallow drinking bowl only.

16. Painting on the main wall: The banqueter to the left is undoubtedly female with female facial and body features. She wears a *chiton* rich in folds and rich in decoration. She has bracelets snaking round her wrists in multiple rounds, a necklace, a ring and grape-bunch style earrings. She also wears eye and lip make-up. Her hair is tied in a wide ribbon, allowing some locks to escape artfully round the side of her face.

Her couch partner wears a mantle, slung over his left shoulder, and showing a bare and well shaped chest. Facial features are also male and he has a beard.

She rests her left hand on his right shoulder, while he passes the morsel to her. The intimate setting, and the inscription on the wall above them, identifies them as husband and wife.

Painting on the right wall: The banqueter to the left is also undoubtedly female with female facial and body features. She wears a *chiton* rich in folds and rich in decoration. She has bracelets snaking round her wrists in multiple rounds and painted lines on her arm indicating further bracelets. She wears a necklace and perhaps also a ring. She wears eye and lip make-up. Her hair is tied in a wide ribbon with a diadem on top.

Her couch partner wears the mantle that falls off both his shoulders, and baring a well shaped muscled chest. Facial features are also male, and he wears a beard. His hair is short, straight and rather white, perhaps indicating a more mature age than men with darker hair, for example in comparison to Larth Velcha. He wears a wreath in his hair. He rests his right hand on his female companions left shoulder, while she reaches out to him with her right hand.

Again, the intimate setting, and the inscription on the wall above them, identifies them as husband and wife. They are direct ancestors to Larth Velcha and Velia Seitithi.

17. No extras.

CATALOGUE No. 66 to 75, (ten banquet scenes)

Cerveteri = Caere, Clusium = Chiusi, Orvieto and Sarteano - tomb wall paintings (in chronological order)

The chronological range of the tomb wall paintings of banquet scenes ranges from c. 500 BC with the Montollo Tomb and the Tomb of the Well, both from Chiusi, as the earliest to the Tomb of the Triclinium/Cerveteri from c. 310-300 BC as the latest representation of convivial events.

The geographical area ranges from Chiusi, Sarteano and Orvieto in Central Etruria, to Cerveteri in the South, 35 kilometres north of Rome.

Cerveteri = Caere

cat. No. 66

Tomb of the Triclinium, Tomba del Triclinio, c. 310-300 BC

(Steingraber, 2006; Steingraber, 1986)

This is a single-chamber tomb. The banquet scene is located on the rear wall.

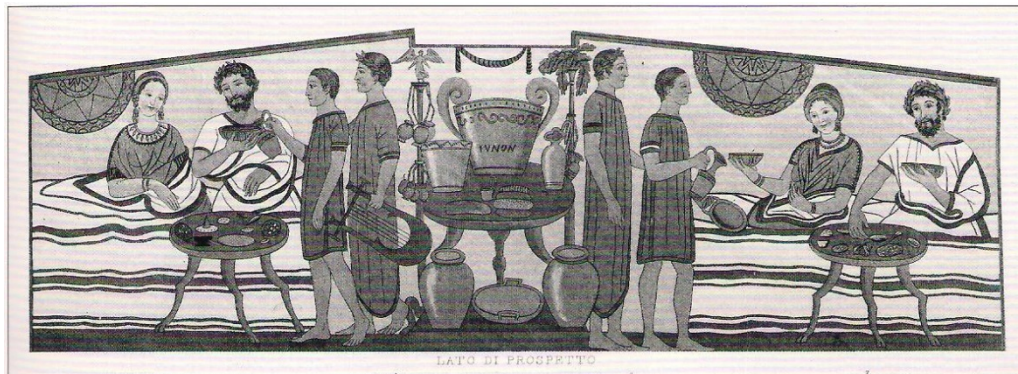


Figure cat. No. 66: Steingraber (2006: 263)

(The original banquet scene painting no longer survives. The analysis is based on a mid-nineteenth-century drawing by L. Canina).

1. Reclining banquet.
2. All banqueters recline, with the women reclining to the left of their male couch partners.
3. Right to left.
4. They recline raised from the ground, most likely on couches. In the drawing, blankets cover the couches from the platform all the way to the ground.
5. Couches (can be assumed because the couples are reclining raised from the ground at a height as achieved by couches), blankets which reach to the ground, small round tables, two shields (one above each of the couches), a winged figure to the left of the *kylikeion* and leafed branches to the right of the *kylikeion*, both on top of a staff to which small parcels are tied. The parcels look like dried poppy seed capsules. Perhaps they contain herbs for the beverages or food, or they release an aromatic scent. A ribbon is tied in the centre of the painting, above the *kylikeion*.
6. Two couches.
7. Two people per couch.
8. Four servants.
9. The first and fourth servants are cupbearers. They both hold small *oinochoai* and are in the process of serving the banqueters. The second servant is a musician, with a lyre. The third servant is not holding any object, neither is his body language presented in a way as to determine his duties.
10. All servants are male. They wear tunics, with the cupbearer's tunics being just under knee length, and the other two servant's tunics just under ankle length. They all have short-cropped hair. The lyre player and the third servant both have wreaths in their hair. They are

all bare-footed.

11. Food and drink is taken

12. On each one of the small, round tables that are placed in front of the two couches, several differently shaped plates with different food morsels are laid out in a small finger buffet style. What food dishes are shown is difficult to determine as most of them are in unspecified small shapes. Perhaps flatbreads and other sweet meats are shown. However, the original banquet scene is now lost and the nineteenth century drawing is certainly allowing for some artistic freedom in the representation of the tables, the food containers and food dishes. The style of representation is unique by having round tables in front of the banqueters, and the arrangement of food vessels and food dishes is not to be seen in any other Etruscan banquet scene. Therefore, a detailed examination of the drawing regarding the food particularities is not considered useful for this analysis.

13. The second, third, and fourth banqueter hold a shallow drinking bowl each. The second and third banqueters hold the bowl in their right hands, while the fourth banqueter holds the bowl in his left hand.

The first and fourth servants are cupbearers. They both hold small *oinochoai* and are in the process of serving the banqueters.

A *kylikeion* with a variety of vases and bowls is the centrepiece of the painting.

14. All four banqueters are shown looking more or less toward the onlooker, without aiming to catch the onlookers' eye. The two servants to the right of the first couch have their bodies and heads turned to the left, to face the banqueting couple. The two servants to the left of the second couch have their bodies and heads turned to the right, to face the banqueting couple.

That all the banqueters look straight at the onlooker is very unusual, actually unique. The only other instance can be found on a sarcophagus from Chuisi (cat. No. 91) where the centrally placed banqueter plays the double flute and looks straight ahead of himself. This may have been the artists' choice to balance the overall composition. However, to show all banqueters looking straight ahead may be due to Canina applying a good amount of artistic freedom when 'copying' the original.

15. The first banqueter does not hold anything. The fourth banqueter reaches out for some finger food with his right hand. The second, third, and fourth banqueter hold a shallow drinking bowl each. The second and third banqueters hold the bowl in their right hands, while the fourth banqueter holds the bowl in his left hand.

16. The first and third banqueters are female. They wear *chitons* and mantles, both rich in folds. They both wear necklaces, earrings and bracelets. Make-up pronounces their facial features. The hair is skilfully coiffeured with a ribbon keeping the hair out of the faces while they allow locks to escape down the sides of the lady's faces.

The second and fourth banqueters are male. They wear tunics on their upper bodies, and mantles slung over their left shoulders and wrapped round their waists. Both men are bearded, with wreaths in their short-cropped hair.

17. No extras.

Clusium = Chiusi

cat. No. 67

Montollo Tomb, Tomba di Montollo, c. 500-475 BC

De Marinis No. 54.

(Steingraber, 1986; De Marinis, 1961)

This is a four-chamber tomb. The banquet scene was located in the main chamber. The exact placing of the scenes is not possible any more.

(The tomb was destroyed and original banquet scene is now lost. An only textual description is available from De Marinis (1961: 21 and 111, No. 54) who bases her information on a drawing by Gori which was published in a book in 1743. At the same time she is questioning that the drawing is a close copy of the original).

1. Reclining banquet.
2. Only one male banqueter is preserved on a drawing made of the original.
3. Right to left.
4. No textual reference is made to the direction of reclining.
5. No description of these details is available.
6. No textual reference available.
7. One reclining banqueter.
8. No description of these details is available.
- .
- .
- .
15. The banqueter is male.
- .
- .
- .
17. No description of these details is available.

cat. No. 68

Tomb of the Well, Tomba del Pozzo a Poggio Renzo, c. 500-475 BC

De Marinis No. 52, tav VII.a.

(Steingraber, 1986; De Marinis, 1961)

This is a four-chamber tomb. The banquet scene was located in the main chamber, on the rear wall.



Figure cat. No. 68: De Marinis (1961: tav VII)

The banquet scene is very fragmentary. Only one couch is visible, with one person to the right of the two banqueters reclining on the couch. However, the scene with people reclining on couches may not show a banquet at all. De Marinis (1961: 106-8) notes that Dennis, who visited the tomb in the 1840s, did not mention a banquet scene for this tomb, and notes that Galli (E. Galli, *Notizie degli Scavi*, 1915: 10, fig 4 (De Marinis p. 106 note 2)) interpreted the scene wrong by denoting it as a banquet. Perhaps a political-administrative occasion where the participants recline on couches is shown. However, other events where the participants recline are not shown in Etruscan iconography. A banquet can therefore be assumed.

1. Reclining banquet.
2. All banqueters recline.
3. Right to left.
4. They recline on the ground, on a mattress.
5. Mattress and a thick pillow under the second banqueter's elbow. A small table is placed to

the left of the servant, on the same ground level as the servant.

6. Only one ground level for the banqueters is visible in the preserved fragment.
7. Two people are preserved who recline on the ground, on one mattress.
8. One servant.
9. The servant is holding up, behind him, a mantle or wide shawl. Perhaps it is his duty to keep the banqueters comfortable and/or warm.
10. The servant is male as he is naked with male body and facial features.
11. No food or drink is shown in the preserved fragment.
12. No food is shown in the preserved fragment.
13. No drink is shown in the preserved fragment.
14. The first banqueter has his head turned backward, over his shoulder, to be in conversation with the second banqueter. On a lower level, to the right of the banqueters is a servant who has his body turned to the right, but his head backwards over his shoulder, to look at the banqueters.
15. Both banqueters hold a long staff in their left hands. The staff is widened and curved at the end that is reaching to the ceiling. The staffs are very reminiscent of the staffs seen in the Golini II Tomb. There, the painting in the main chamber, left wall, shows a procession of *togati* with wind instruments (Steingräber, 2006: 212, with illu. No. 213).
16. Both reclining persons are male. The second banqueter's body can be seen. He wears a mantle wrapped round his left shoulder and round his waist. His chest is bare. Both men have male facial features and ribbons in their hair. The hair of all three males is neck length, which is longer than the usual short-cropped hairstyles seen in the majority of Etruscan banquet scenes.
17. No extras.

cat. No. 69

Tomb of Orpheus and Eurydice (or of House), Tomba di Orfeo ed Eurydice (or delle Case),

c. 480-470 BC

De Marinis No. 51.

(Steingräber, 1986; De Marinis, 1961; Dennis, 1878)

This is a four-chamber tomb. The banquet scenes were located in the rear chamber, on the rear wall, the entrance wall, and the right and left walls.

(The original is now lost because soon after its discovery in 1846, the roof of the tomb

collapsed and the paintings were destroyed. De Marinis (1961: 21 and 108-9) bases her textual observations on a drawing of the scene that in her opinion is not a correct copy of the original. There is a textual description of the scene in Dennis, 1878: 340-343, Vol. I).

1. Reclining banquet.
2. All banqueters recline.
3. The direction of reclining was not commented on by De Marinis or Dennis. We may assume that it was from right to left since otherwise De Marinis or Dennis may have commented on an unusual arrangement.
4. They recline on the ground.
5. De Marinis (1961: 21 No. 51) only mentions many wreaths and ribbons hanging high in the scene.
6. One ground reclining space.
7. Five people on one ground space.
8. Two servants.
9. One servant may have been looking after the beverages since a krater is included in the scene, and a double-flute player (*subulo*).
10. Both the servants are male.
11. Drink is taken. No food is taken.
12. No food is taken.
13. A beverage is enjoyed at the banquet because a crater is shown in the scene.
14. Dennis and De Marinis do not give any detailed descriptions as to who converses with whom, or the direction of where the banqueters turn to or to who or what they give their full attention.
15. De Marinis (1961: 21 No. 51) mentions the banqueters holding ribbons and wreaths, and flowers. She does not specify which banqueter held what object(s).
16. All banqueters are male.
17. No such extras were mentioned in the textual description by Dennis (1878: 340-343, Vol. I).

cat. No. 70

Casuccini Hill Tomb, Tomba del Colle Casuccini o de Colle, c. 475-450 BC

De Marinis No. 50.

(Steingräber, 1986; De Marinis, 1961)

This is a three-chamber tomb. The banquet scene is located in the main chamber, on the entrance wall, to the left and to the right of the door.



Figure cat. No. 70.1: Santangelo (1960: 33)



Figure cat. No. 70.2: Moltesen and Weber-Lehmann (1992: 79)

1. Reclining banquet.
2. All banqueters recline.
3. Right to left.
4. They recline on couches.
5. Couches, long footstools, mattresses in while with star design, double folded while pillows under their elbows.
6. Five couches.
7. Two people per couch.
8. Two servants.
9. Both are wine servants.
10. Both the servants are male. They are shown naked with male physique. They are serving wine.
11. Drink is taken. No food is taken.
12. No food is taken.
13. Wine is enjoyed at the banquet. The first servant is holding a small *oinochoe* and a sieve. The sieve is a utility tool used to filter out impurities from wine. The first banqueter holds a stemmed, wide and shallow drinking bowl in his left hand. The servant is in the process of refilling the bowl with strained wine. The third banqueter also holds a wide and shallow drinking bowl in his left hand. The bowl is tipped onto its side, so it is obviously empty. Either the banqueter wants to signal a quick refill with this gesture, or he is a little too tipsy to hold the vessel upright. The second servant holds a small *oinochoe* in his left hand, and a sieve in his outstretched right hand. He is prepared to serve freshly filtered wine to the banqueters.
14. A servant, standing, faces to the right. The first banqueter has his head turned backwards, over his shoulder, to be in face-to-face conversation with the second banqueter. The third banqueter has his head turned to the left, while his couch partner has his head turned to the right. The fifth banqueter has his head turned backwards, over his shoulder, to be in face-to-face conversation with the sixth banqueter. The seventh banqueter faces to the left, to the back of the sixth banqueters head. The eighth banqueter has his head turned backwards, over his shoulder. It looks like he is in conversation with the banqueters on couch five. There is a servant to the left of couch five. Both banqueters on couch five face to the left, in the direction of the servant and the other four banquet couches.
15. The first banqueter, in addition to the drinking bowl in his left hand, holds a large leafed branch in this right hand. The second banqueter does not hold anything, nor does the fourth, or the fifth banqueter. The sixth banqueter holds a wreath in his raised right hand, while his left hand is empty. The seventh banqueter holds an item that most likely is a blossom in his

raised right hand. The blossom has a green stem with red petals. The eighth banqueter rests his right hand on the seventh banqueter's right shoulder, while his left hand is empty. The ninth banqueter holds a long leafy branch in his right hand, while the tenth banqueter is empty handed. However, the tenth banqueter raises his right hand in a greeting pose.

16. All banqueters are male. They are shown bare and youthful chests with well-developed muscles. They have mantles wrapped round their waists. The mantles colours are as follows, from first to tenth banqueter: white with turquoise border, red with green border, red with dark green border, dark green with red border, light red with green border, green with red border, red with green border, turquoise with red border, white with turquoise border, and red with dark green border. All men wear a turquoise ribbon in their short and tidy hair. All banqueters have youthful, male facial features without beards.

17. No extras.

cat. No. 71

Hill of the Moro Tomb (or of the Gods), Tomba di Poggio al Moro (or degli Dei; or Deposito De' Dei), c. 475-450 BC

De Marinis No. 53.

(Steingraber, 1986; De Marinis, 1961; Dennis, 1878)

This is a three-chamber tomb. The banquet scene is located in the main chamber, on the rear wall pediment.

(The original is now lost. There is a textual description by De Marinis (p. 21 and 109-11, No. 53), who bases her description and doubts about a truthful copy of the original on a drawing by Gatti; and Dennis' (1878: 343, Vol. II) textual description).

1. Reclining banquet.

2. All banqueters recline.

3. The direction of reclining was not commented on by De Marinis or Dennis. We may assume that it was from right to left since otherwise De Marinis or Dennis may have commented on an unusual arrangement.

4. They recline on the ground.

5. One table, cushions on which the banqueters recline.

6. They all recline on one ground, (on two pediments over side doors).

7. Three people recline on each of the ground spaces in each of the pediments.

8. One servant.

9. He is a beverage servant since Dennis describes him as being busy at a mixing vessel.
10. He is male. He is naked.
11. Food is not referred. Drink is taken
12. No food dishes and vessels are shown in the banquet scene.
13. One of the banqueters holds a cup (De Marinis 1961: 21), and another banqueter a goblet (Dennis, 1878: 343, Vol. II). A *lebetes* is placed next to the servant.
14. No references were made in the textual description.
15. The first banqueter holds a lyre. The second banqueter holds a blossom, and the third a leafed branch and a cup (De Marinis 1961: 21). One of the banqueters on the other ground space offered his goblet to his neighbour, so Dennis (1878: 343, Vol. II).
16. All banqueters are youthful male.
17. One, perhaps two, crouching animals are included in the scene. Dennis (1878: 343, Vol. II) mentioned one dog as one animal in the scene.

Orvieto

cat. No. 72

Golini Tomb I (or of the Sails), Tomba Golini I (or dei Velii), c. 350-325 BC

(Steingräber, 2006; Barbieri, 1987; Steingräber, 1986; Poulsen, 1922)

This is a single-chamber tomb. The banquet scene is located on the rear, the right and the left walls.



Figure cat. No. 72.1: Barbieri (ed.) (1987: 168)

The top image shows the rear wall, and the lower image the right wall banquet scenes.



Figure cat. No. 72.2: Poulsen (1922: fig. 32)

This image shows the left wall banquet scene.

(Only four out of six banquet couches are preserved. No facsimiles, drawings or photographs were produced to work with now regarding couch five and six).

1. Reclining banquet.

2. All banqueters recline, with at least one female banqueter, who reclines to the left of her couch partner (Dunbabin, 2003: 29; Bloch 1959: illu. 89; Barbieri, 1987: illu. 57).

3. Right to left.
4. They recline on couches.
5. Couches, very low tables that may actually be foot benches. Thick mattresses, blankets, double pillows under the banqueters' elbows.
6. Four couches.
7. Two people per couch.
8. Two servants.
9. They are both musicians, one playing the double flute, and the other the lyre.
10. Both musicians are male. They wear a mantle slung over their left shoulder and wrapped round their waists. Their right chests are bare. They have male facial features, short-cropped hair and wreaths round their heads.
11. No food items and containers are shown. Drink is taken.
12. No food dishes and vessels are shown in the banquet scene.
13. The first and the sixth banqueter hold a *kylix* in the right and in the left hand respectively.
14. Two musicians standing next to each other face to the right. The first banqueter looks to the left, at the musicians. The second banqueter looks at the viewer. The third banqueter looks backwards, over her shoulder, towards her right. The fourth banqueter may have been facing her. However, the painting is very fragmentary in this part to be certain of this. The fifth banqueter is not preserved. The sixth banqueter looks backward, over his shoulder, to the left, and so do both the seventh and the eighth banqueter.
15. The first and the sixth banqueter hold a *kylix* in the right and in the left hand respectively. The second and the eighth banqueter hold a small plate each in their left and right hand respectively. Perhaps little portions of food have been placed on these plates; however it is more likely that they have a different use altogether than in today's function as a plate to place finger-food on. There are only two further scenes, in the Tomb of the Maiden/Tarquinius, and with a bronze figure of a male banqueter now in the British Museum, where a banqueter holds a similar disk. The seventh banqueter does not hold any objects in his hands. Whether the third, fourth and fifth banqueter held any objects could not be determined as the painting is now too damaged in these places.
16. All banqueters on the four couches, but the third banqueter, as far as they are visible, are male. They all bare their chests, and have a mantle slung over their left shoulders and wrapped round their waists. The second and eighth banqueters have beards. They all have short-cropped hair with a wreath each round their heads. The third banqueter is female. Only the profile of her face is visible. Her skin is painted in white paint that is reserved for females in Etruscan tomb paintings.

17. Under the first couch there is a small stag, standing on a large, shallow bowl, facing to the right. There is also a small, naked man, facing to the left. Both have identifying inscription above them. Therefore, a story or event may be referred to in this iconography and not an actual animal and man under the table. There appear to be two animals under the second couch, facing each other. The second animal is perhaps a cat or dog according to the paws and lower legs visible. Dennis (1878: 52-60 Vol. II), who visited the tomb in the 1870s describes the animal as a cat, which even has its own name: KRANKRU. Two doves can be seen under the third couch. The first dove faces to the left. The second dove, of which only the tail feathers are preserved, faces to the right. The space under the fourth couch is too fragmentary and therefore no animals are preserved that may have been painted in this part of the scene.

cat. No. 73

Golini Tomb II (or of Two Bigas), Tomba Golini II (or delle Due Bighe), c. 350-325 BC

(Small, 1994; Steingräber, 1986; Dennis, 1878)

This is a single-chamber tomb. The banquet scene is located on the right wall.

(The banquet scene was heavily damaged already at the time of discovery. The underneath analysis is based on the descriptions by Dennis who visited the Tomb in the 1870s (Dennis, 1878: 51 Vol. I)).

1. Reclining banquet.
2. All banqueters recline.
3. Right to left.
4. They recline on couches.
5. Couch, thick mattress, blanket, double pillows under the banqueters' elbows. Long footstools (*hypodium*) are placed under the couches. One couch has a pair of sandals placed on it.
6. Five couches: three on the right wall of the tomb, and two further on the opposite wall.
7. Two people.
8. Two servant (are preserved).
9. The first is a lyrist, and the second is a cupbearer.
10. Both are male.
11. Whether the banqueters themselves did hold any food or food containers, or drink containers is not know as none is preserved. The only reference to drink is the cupbearer.

12. No food or food containers are visible today. No references were made by Dennis to food containers or actual food dishes.

13. The only reference to drink is the cupbearer.

14. Only two banqueters on the right wall have partly been preserved. They are male, and engaged in conversation with each other. On the wall opposite, two heads of banqueters have been preserved. One belongs to a female named Tanaquil, and the other to her male couch companion named Vel Cneius. To the left of their couch is a male lyrist, and a young male beverage servant.

15. No objects are preserved in the banqueters hands.

16. Both banqueters on the right wall are male. They both wear white mantles wrapped round their waists. Their chests are bare, showing male physique. Both have male facial features. Both have a ribbon each tied round their heads. They are in animated conversation with each other.

The female on the other couch has golden hair and a light complexion. Both she and her male companion have ribbons in their hair.

17. Pairs of pigeons are placed on the low footstools under the couches.

cat. No. 74

Hescanas Tomb, c. 325-300 BC

(Steingraber, 2006; Steingraber, 1986)

This is a single-chamber tomb. The banquet scene is located on the left wall.

(The original is badly faded and destroyed in places. The banquet is believed to show a *convivia* with ancestors. Since the original is very faded overall and also lost in many parts, a detailed analysis was not possible.

Sarteano

cat. No. 75

Tomb of the Infernal Quadriga, Tomba della Quadriga Infernale, c. 325-300 BC

(Steingraber, 2006)

This is a single-chamber tomb. The banquet scene is located on the left wall.

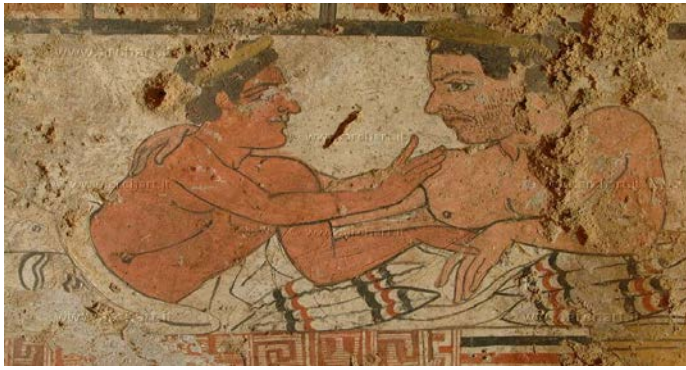


Figure cat. No. 75.1: <http://www.archart.it/archart/italia/Toscana/provincia-Siena/Sarteano-tomba-etrusca-della-quadriga-infernale/index.html>



Figure cat. No. 75.2: <http://www.archart.it/archart/italia/Toscana/provincia-Siena/Sarteano-tomba-etrusca-della-quadriga-infernale/index.html>

1. Reclining banquet.
2. All banqueters recline.
3. Right to left.
4. They recline on couches.
5. Couch, thick mattress, blanket, double pillows under the banqueters' elbows.
6. One couch.

7. Two people.
8. One servant.
9. He is a cupbearer, a beverage servant as he is holding a wine sieve, a *colinum*.
10. He is male. He is wearing a tunic with the border decorated in red patterns.
11. The banqueters themselves do not have any food or food containers, or drink containers near them. The only reference to drink is the sieve held by the servant.
12. No food is taken.
13. The banqueters do not hold any drinking vessels, nor are any places near them. The servant is holding a sieve. Therefore, wine was enjoyed at banquet as the impurities are filtered out of wine with the help of a sieve before serving it.
14. The first banqueter has his head turned backward, over his shoulder, to be face to face with the second banqueter. A servant is standing at the right end of the couch, and turned towards the banqueters.
15. The banqueters do not hold any objects in their hands.
16. Both banqueters are male. They both wear mantles wrapped round their waists. Their chests are bare, showing male physique. Both have male facial features. The first banqueter is rendered without beard, while the second banqueter is shown with a stubble, perhaps indicating a more advanced age for him. The second banqueter is also painted in a lighter brown skin colour than the first banqueter, perhaps also alluding to a more advanced age. Both have short-cropped hair with a ribbon each tied round their heads. The first banqueter holds on tenderly to his couch companion with both hands. The second banqueter rests his right arm and hand on his companions' back and left shoulder. (Steingraber, 2006: 218:... "*the older, bearded one tenderly caressing the younger*"...) The first banqueter has a smile on his face, while the second banqueter a sad expression, even showing deep furrows from his nose to the corner of his mouth. Perhaps it is a scene of eternal farewell between father and son. Perhaps it is an attempt at individual facial traits, like early portraiture.
17. No extras are preserved. However, the painting is destroyed in the bottom parts. Therefore, animals may have been painted underneath the couch.

CATALOGUE No. 76 to 98, (23 banquet scenes)
Urns, Sarcophagi, Stelae and Sculptural funerary art (in chronological order)

The oldest examples are both sculptural works and are dated to c. 630-600 BC. The youngest is a cinerary urn, dated to c. 460 BC.

The vast majority of the banquet scenes are on urns, column bases and sarcophagi from Chiusi in Central Etruria. Also decorated with convivial scenes are stelae from Antella, Fiesole and Trivignano near Firenze and from Sansepolcro in Central Etruria, and the sculptural works from Montescudaio near the coastal town of Livorno, and from Cerveteri.

cat. No. 76

Montescudaio (near Volterra) Urn, c. 630-600 BC, displayed at the Museo Archaeologico, Firenze.

(Tuck, 1994)



Figure cat. No. 76: Vesco (2003: 11)

1. Sitting banquet.
2. He one person who is banqueting is sitting.
3. The person is looking towards the centre of the urn lid, on which is scene is placed
4. The person is sitting on a chair without a back
5. Four-legged chair, round three-legged table.
6. One chair
7. One person per chair

8. One servant.

9. She is serving food.

10. The servant appears to be female as breasts are indicated. Facial features are too schematic to differentiate any particular sex. It can be assumed that she served the banquet dishes, as no other objects are included in the scene. Her arms are both broken off from her elbows downwards. Therefore, we do not know whether, and if, what she held in her hands. However, the figure has been restored recently and is shown holding a fan (Riva, 2010). This is a possible interpretation. However, the existent scene is concentrated on food. Therefore, it is more likely that she served the dishes to the seated man.

11. Food and drink are taken.

12. Flatly shaped objects are placed on shallow dishes on the table in front of the banqueter. There may be flat bread and/or meat dishes.

13. The large crater to the left of the servant indicates that a beverage was included in this scene.

14. The banqueter is looking straight ahead toward the centre of the urn lid where there is a table laden with flat objects, most likely food dishes. Beyond the table, in the direction of where the banqueter is facing, a large crater is positioned. A servant is standing to the left of him who is also looking straight ahead toward the centre of the urn lid where there is the table laden with dishes. As seen from the servant, there was a further element attached to the urn, which is now lost; perhaps it was another banqueter or another vessel to complete the banquet scene.

15. Both hands of the banqueter are broken off and now lost. Therefore, we do not know whether, and if, what the banqueter held in his hands.

16. The banqueter is male. He has a strong, but flat chest. Facial features include a protruding chin and overall male facial features. His hair is of shoulder length, which is kept tidy on top of his head by a scull-cap.

17. No extras.

cat. No. 77

Tomb of the Five Chairs (Cerveteri), c. 630-600 BC. The seated terracotta figures are displayed at the British Museum, London.

(Tuck, 1994)



Figure cat. No. 77.1: <http://www.ou.edu/class/ahi4163/slides4/pg19-03.jpg>



female and male figures

Figure cat. No. 77.2: <http://www.ou.edu/class/ahi4163/files/terra01.html>

1. Seated banquet, terra-cotta statues
2. All banqueters are seated. The original seating arrangement of the individuals within the group of statues cannot be determined. They were not in situ any more when found.
3. Not applicable.
4. They are seated on chairs with short backrests.
5. Five rock cut chairs, and two rock cut tables set in front of the five chairs.
6. Five chairs.
7. One person per chair.

8. No servants are included in the scene.

9. Not applicable.

10. Not applicable.

11. No actual food or drink dishes or serving bowls are preserved. However, it is very likely that both were taken as each of the statues have their left hand lying flat on their lap and the right hand palm up and stretched forward in a gesture as if to receive food and/or drink. Also, in front of the seated statues were two rock-carved tables that may have held banquet dishes.

12. Food dishes and containers are not preserved.

13. Drink vessels and containers are not preserved.

14. All banqueters look straight ahead.

15. No objects that the statues may have held are preserved.

16. All five statues wear the same tunics and mantles, fastened with fibulae on the right shoulders. They are all barefoot. Two of the statues are female. Both women wear large hoop earrings. Their hair is centrally parted from the front and may have been plaited in a single braid. However, both women's back of the heads are missing.

The third figure that can be identified with certainty as to its gender is male. He, as well as the two females, wears a wide bracelet on his right wrist. His hair is combed back behind his ears and cut of straight at neck length. The fragments from the remaining two statues suggest male representations.

17. No extras.

cat. No. 78

Funerary stele from Antella, c.550-500 BC, displayed at the Museo Archeologico, Firenze (no. 75347)

De Marinis No. 90.

(Tuck, 1994; De Marinis, 1961)



Figure cat. No. 78: Magi (1932 tav. X)

1. Reclining banquet.
2. All banqueters recline.
3. Right to left.
4. They recline on a couch.
5. Couch, mattress, blanket, double folded pillow under the elbows of the banqueters. A small table is set in the left of the scene, in front of the servant, with two *situle* on top. There may have been two basins underneath the couch. However, the stele is too weathered in this part to make any definite analysis.
6. One couch.
7. Two people per couch.
8. One servant.
9. Beverage servant.
10. Male servant. He is naked, showing male upper body and facial features.
11. Only drink is referred.
12. No food is taken.

13. A servant is standing behind a table. On the table are two *situle*. These *situle* may be a reference to beverages being served. The first banqueter may be holding a shallow drinking bowl in his right hand. The relief however is not very clear in this part of the scene.

14. A servant, standing, faces to the right. The first banqueter has his head turned backwards, over the shoulder, to be in face-to-face conversation with the second banqueter.

15. The first banqueter may hold a shallow, flat object in his right hand. The second banqueter has his right arm round the back of the first banqueter, and does not appear to be holding anything in his left hand.

16. Both banqueters are male. Their chests are bare of clothing. They have a mantle each, wrapped round their waists. They both have male facial features.

17. No extras.

cat. No. 79

Funerary stele from Sansepolcro, c.520-500 BC, displayed at the Museo Archeologico, Firenze (no. 89539)

De Marinis No. 91.

(Weber-Lehmann, 1985; De Marinis, 1961; Magi, 1933)



Figure cat. No. 79: Magi (1933: 61)

1. It is a mix of a reclining and seated banquet.
2. The reclining person, male, is to the left of the sitting person, who is female.
3. Right to left.
4. He reclines on a couch. She is seated on a chair with a back.
5. Couch, mattress, blanket, and two pillows under the elbow of the reclining man. A backed chair and a footstool for the seated woman are shown. A low table with two *situle* are placed next to the servant.
6. One couch, one chair.
7. One person per couch and chair respectively.
8. One servant, identical to the servant in the stele from Travignoli.
9. Beverage servant.
10. The beverage servant is male. He may be naked as no clothing can be distinguished on his body. He has male body and facial features.
11. Drink is taken. No food is shown.
12. Not applicable.
13. The male banqueter holds a *kylix* in his right hand. The female banqueter does not hold any vessels. The servant is the person dealing with the drinks in the image. He is holding a shape in his raised left hand that may be a sieve. He is holding a ladle in his right hand. The ladle is just above one of two *situle* that are placed on a table to the right side of the servant (in front of the servant) when looking at the image. Due to the equipment used by the servant, it is most likely that wine is enjoyed in this scene.
14. A servant is turned to the right, looking at the back of the person on the couch. The banqueter has his head turned backwards, over his shoulder, to be in face-to-face conversation with the seated woman. She has her right hand raised as if in greeting, or as if to stress her point of argument in the conversation she is having with the reclining banqueter.
15. The male banqueter holds a *kylix* in his right and. The female banqueter does not hold any items in her hands. However, Magi (1932, 62-3) sees the lady holding a flower or a similar object in her raised right hand.
16. The reclining banqueter is male. He wears a mantle wrapped round his waist while his upper body is bare of clothing. He wears a scull-cap with neck long hair showing from underneath. He had a long and pointed beard. He holds a *kylix* in his right hand.
The seated figure is female. She wears an ankle-length tunic, allowing a pronounced bosom to show in her profile. She wears a *tutulus*. The typical disk-shaped earrings/*tutulus* jewellery is clearly shown. She may also wear a necklace. She wears *calcei repandi*. The couple shown are most likely to be husband and wife as the scene is limited to these two people, in an intimate setting, with the only additional person being a servant who provides

earthly luxury and comfort.

17. One cock can be seen under the couch, facing to the right.

cat. No. 80

Funerary stele from Travignoli, c.520-500 BC, displayed at the Fiesole Museum, Fiesole.

De Marinis No. 92.

(Weber-Lehmann, 1985; De Marinis, 1961; Magi, 1932)



Figure cat. No. 80: Magi (1932, tav. XI)

1. It is a mix of a reclining and seated banquet.
2. Two people, both male, recline on the couch. One person, female, is seated to the right of the couch.
3. Right to left.
4. They recline on a couch, and the person is seated on a chair with backing.

5. Couch, mattress, blanket, and two pillows each under the elbow of the reclining men. A backed chair and a footstool for the seated woman are shown. A low table with two *situle* is placed next to the servant.

6. One couch, one chair.

7. Two people per couch, one person per chair.

8. One servant, identical to the servant on the stele from Sansepolcro.

9. Beverage servant.

10. The beverage servant is male. He may be naked as no clothing can be distinguished on his body. He has male body and facial features.

11. Drink is taken. No food is shown.

12. No food is shown.

13. The servant is the person dealing with the drinks in the image. He is holding a shape in his raised left hand that may be a sieve. He is holding a ladle in his right hand. The ladle is just above one of two *situle* that are placed on a table to the right side of the servant (in front of the servant) when looking at the image. Due to the equipment used by the servant, it is most likely that wine is enjoyed in this scene. The first banqueter may hold a shallow drinking bowl in his right hand.

However, the stele is not very detailed in this part of the relief.

14. A servant is turned to the right, looking at the back of the person on the couch. The banqueter has his head turned backwards, over his shoulder, to be in face-to-face conversation with the second banqueter. The seated woman is seated and facing looking to the left, at the back of the second banqueter.

15. With the possible exception of a drinking bowl being held by the first banqueter in the right hand, no items are held by any of the banqueters, seated or reclining.

16. The two reclining banqueters are male. They each have a mantle wrapped round their waists, with their chests bare of clothing. They wear scull-caps, with shoulder-length hair showing from underneath. Both have long and pointed beards. The seated figure is female. She wears an ankle-length tunic, allowing a pronounced bosom to show in her profile. She wears a *tutulus*. She wears *calcei repandi*.

Perhaps a family scene is shown with husband and wife, with their adult son having joined them for banquet. As shown in the scene from the Sansepolcro stele, the only additional person being a servant who provides earthly luxury and comfort.

17. One cock under the couch, facing to the right.

cat. No. 81

Funerary stele from via Corsica, c.520-500 BC, displayed at the Fiesole Museum, Fiesole.

De Marinis No. 93.

(De Marinis, 1961; Magi, 1932)



Figure cat. No. 81: Magi (1932: tav XII)

(The stele is fragmentary. However, it is very similar to the stelae from Sansepolcro and Travignoli).

1. Reclining banquet.
2. All banqueters recline.
3. Right to left.
4. They recline on a couch.
5. Couch, mattress, blanket, double folded pillow under the elbows of the banqueters. The lower part of the stele is now lost. Perhaps there was a low table next to the servant as in the stelae from Sansepolcro and Travignoli.
6. One couch.
7. Two people per couch.

8. One servant.

9. Perhaps a beverage servant, since his gesturing is very reminiscent of the servants in the stelae from Sansepolcro and Travignoli.

10. He is male as he appears to be naked, or wearing a thin tunic, showing a flat chest.

11. Due to the fragmentary state of the stele, no vessels, if these were included in the original scene, can now be made out.

12. Due to the fragmentary state of the scene, no food related dishes can be identified.

13. Due to the fragmentary state of the scene, no drink related dishes can be identified.

14. A servant is turned to the right, looking at the two banqueters. Due to the fragmentary state of the relief, the direction of where the two banqueters are looking cannot be determined with certainty. However, they may be looking directly out of the relief, which is rather unusual for a banquet scene. The second banqueter has the right arm behind the first banqueters back.

15. The second banqueter may hold a lyre in his left hand. The other arm is placed at the back of his couch companion (De Marinis, 1961: 30, No. 93). Whether the first banqueter held any items cannot be determined any more.

16. The banqueters are male. They wear a mantle each, wrapped round their waists. Their chests are bare of clothing. Facial features are now lost due to the fragmentary state of the relief. The second banqueter holds a lyre, only held by male persons in all other banquet scenes. .

17. No extras. The lower part of the stele is now lost. Perhaps there was a cock under the couch facing to the right as in the stelae from Sansepolcro and Travignoli.

cat. No. 82

Cinerary urn from Chiusi, c. 520-500 B., displayed at The Mansell Collection, Getty Museum, Los Angeles.

(Heurgon, 1961)



Figure cat. No. 82: Heurgon (1961: illu. 38)

1. Reclining banquet.
2. All banqueters recline.
3. Right to left.
4. They recline on couches.
5. Couches, mattresses, thick pillows to support their elbows.
6. Two couches.
7. Two people per couch.
8. Two servants.
9. Servant and flute player.
10. Both are male. Both have male facial features. The servant wears an ankle length tunic and an unusual knee length apron, while the flute player wears a waist length tunic baring his naked lower body. Both wear skullcaps and both have shoulder length hair.
11. Perhaps food is taken. No drink is taken.
12. The servant is offering a shallow bowl with his outstretched left hand to the second banqueter. Due to the way the vessel is served, it appears that food is served in this bowl, not drink. The second banqueter picks a small item with his right hand of which the fingers are put together. His gesture is the same as if to pick a small morsel of finger food from a tray offered.
13. No drinking vessels are shown in the scene.
14. A servant, standing in front of the left end of the first couch, is facing to the right. The first banqueter had his head turned backward, over his shoulder, to be in face-to-face conversation with the second banqueter. The third banqueter had his head turned backward, over his shoulder, to be in face-to-face conversation with the fourth banqueter. In front of the second couch, in between the third and the fourth banqueter, is a standing double flute player who faces to the right.
15. The first, second (but the finger food picking gesture) and the fourth banqueter do not hold any items in their hands. The third banqueter holds a leafed branch in his raised right hand, and a wreath in his left hand.
16. All four banqueters are male. Their well-shaped chests are bare of clothing. Mantles are wrapped round their waists that fall in rich folds. They all have youthful male facial features without beards, and neck length hair. They all wear scull caps.
17. One goose under each of the couches, both facing to the right.

cat. No. 83

Column base (cippo) from Chiusi, c. 520-500 BC, displayed at the Museo Archeologico, Firenze.

(Gatti, 1928)



Figure cat. No. 83: Gatti (1928: fig. 1)

1. Reclining banquet.
2. All banqueters recline.
3. Right to left.
4. They recline on couches.
5. Couches, mattresses, thick pillows to support their elbows.
6. Four couches.
7. Two banqueters per couch.
8. Ten servants.
9. All servants, but the third servant, are general servants or cupbearers. The third servant is a musician playing the lyre.
10. All servants are male with male facial features. Most servants are naked showing male physique. The musician, the seventh and ninth servant each wear a thin mantle wrapped round their waists while their chests are bare of clothing.
11. It is not possible to distinguish any food items and food containers. Drink is indicated by a variety of vessels.
12. It appears that no food or food vessels are shown
13. A large crater is shown being placed under the third couch, indicating the consumption of beverages. The sixth servant is shown holding a small *oinochoe*, while the eighth servant is shown refilling a shallow cup from the crater in front of him
14. A servant, standing, faces to the right. The first banqueter faces to the left. A servant, standing in front of the first banqueting couch, faces to the left. The second banqueter has his

head turned to the right, over his shoulder, to look at the standing lyre player to the right of the first couch. The head of the lyre player is now missing so it cannot be determined which direction he was facing. The body of the lyre player is facing to the right. Two servants, both standing, one in front of the other, follow. Both face to the left. The third banqueter faces to the left, while the fourth banqueter has his head turned backward, over his shoulder, to the right. Two servants, both standing and facing to the left, are placed between couch two and three. The fifth banqueter has his head turned backward, over his shoulder, to the right to be face to face with the sixth banqueter. A servant is standing in front of the third couch, in between the two reclining banqueters, his body turned to the left while he looks over his shoulder to the right. Two servants stand between couches three and four. The first servant is facing to the left while the second servant faces to the right. The seventh banqueter has his head turned backward, over his shoulder, to the right to be in conversation with the eighth banqueter.

15. It appears that while all banqueters gesticulate animatedly with their hands and arms, only the fourth and eighth banqueter hold an object, namely a leafed branch, in their left hands.

16. All banqueters are male. They all have male facial features, and expose their bare chests. They have mantles wrapped round their waists. They all have short-cropped hair.

17. A rectangular object is placed under the first couch. A dog under each the second and fourth couch. Both dogs face to the right.

cat. No. 84

Cinerary urn from Chiusi, c. 520-500 BC, displayed at the Museo Archeologico, Firenze.

De Marinis No. 55.

(Brendel, 1995; Jannot, 1984; Small, 1971; De Marinis, 1961)



Figure cat. No. 84: Santangelo (1960: 48)

1. Reclining banquet.
2. All banqueters recline.
3. Right to left.
4. They recline on couches.
5. Couches, lower tables, mattresses, blankets. Double folded pillows to support the banqueter's elbows. Four ribbons are hanging from the wall/ceiling above the banqueters. A small tree is seen in between the two couches, in front of the flute player, indicating an outdoor setting.
6. Two couches.
7. Two banqueters per couch.
8. Two servants.
9. A beverage servant and a musician are shown.
10. Both servants are male. The cupbearer appears to be naked with male facial and body features. His hair is shoulder length. The double flute player has male facial and body features. He wears a thin mantle wrapped round his waist and perhaps a very thin tunic covering his upper body. He wears a scull-cap and has two thick horizontal braids reaching down to his shoulders.
11. Food and drink is taken.
12. One lower table is placed in front of each of the couches. Five vessels are placed on each of the lower tables. The first, third and fifth vessel is a shallow bowl each, while the second and fourth are small stemmed and slightly fluted vessels. Actual food dishes are not depicted in the vessels. The first banqueter holds, in his raised right hand, a small round object that may be a finger food from one of the dishes placed on the table in front of him.
13. The first servant holds a ladle in his right hand and a sieve in his raised left hand. A crater and a *hydria* are shown on the floor in front of the first servant. These implements strongly suggest that wine was enjoyed in this scene. The second banqueter holds a shallow bowl in his right hand. The third banqueter also holds a bowl in his right hand, but deeper than the second banqueter's bowl.
14. A servant, standing, faces to the right. The first banqueter faces to the left. The second banqueter has his head turned backward, over his shoulder, looking to the right. The second servant, standing in between the two couches, is turned to the right. The third banqueter has his head turned backward, over his shoulder, to be in animated conversation with the fourth banqueter.
15. The first banqueter holds, in his raised right hand, a small round object that may be a finger food from one of the dishes placed on the table in front of him. The second banqueter,

in addition to the bowl in his right hand, holds a ribbon in his left hand. The third banqueter also holds a bowl in his right hand, but deeper than the second banqueter's bowl. The fourth banqueter also holds a ribbon in his left hand.

16. All banqueters are male, with male facial features. The third banqueter has a beard. Chests are partly exposed showing male physique, with mantles being slung over their left shoulders and wrapped round their waists. They all wear scull-caps, with short-cropped hair being reaching towards the neckline.

17. A duck is sitting under the left couch, and a dog is sleeping under the right couch, both facing to the right.

cat. No. 85

Cinerary urn from Chiusi, c. 520-500 BC, displayed at the Louvre, Paris.

De Marinis No. 58.

(Jannot, 1984; De Marinis, 1961; Paribeni, 1938)



Figure cat. No. 85: Paribeni (1938: tav XXVI.3)

(The scene is only fragmentarily preserved).

1. Reclining banquet.
2. All banqueters recline. The female banqueter is reclining to the left of the male banqueter.
3. Right to left.
4. They recline on couches.
5. Couches, mattresses, blankets, and thick pillows supporting the banqueters' elbows. A wreath is hanging from the wall or ceiling in between the male banqueter and the female flautist.
6. Two couches.

7. One person per couch.

8. Four servants.

9. Beverage servants and wreath bearer, a flautist playing the double flute, two dancers

10. The beverage servant/wreath bearer is male. He holds a small *oinochoe* in his raised left hand and a wreath in his right hand. He wears a tunic and a scull-cap. Long, wavy shoulder-length hair and a fringe cascades out from underneath the cap. His facial features are male. The flautist is female. She wears a mantle that is ankle long and rich in folds. She wears a *tutulus* with a short veil framing the side of her face.

She has female facial features. The first dancer is male with the same clothes, hairstyle and facial features as the beverage servant. The second dancer is female with the same clothes, hairstyle and facial features as the flautist.

11. Only drink is referred to.

12. No food or food vessels are depicted.

13. Drink is enjoyed since the servant who is standing in between the two couches is holding a small *oinochoe*. Under the second couch, a large, wide crater is positioned. The banqueters themselves do not hold any drinking vessels.

14. The first banqueter has her head turned backward, over her shoulder, looking to the right. A servant, standing, is facing to the right. The second banqueter has his head turned backward, over his shoulder, looking to the right. A flautist, standing, has her body and face turned to the left. Two dancers follow. The first one has his body turned to the left while his face is turned to the right. The second dancer has her body and face turned to the left.

15. The banqueters do not hold any items.

16. Both Paribeni (1938: 107) and De Marinis (1961: 22, No. 58) state that both banqueters are female. This can not be verified with the present analysis. The first banqueter is female. She wears a tunic, and a mantle slung over her left shoulder and lower body that is heavy and rich in folds. She wears a *tutulus* that is decorated, above the ears, with a round, perhaps metal, disk. Her facial features are fuller and rounder than the features of the second banqueter who is male. He wears a mantle, slung round his left shoulder and wrapped round his waist. His chest is bare of clothing. He also wears a *tutulus* decorated as the female's *tutulus*. One of his legs is shown bare from the knee downwards.

17. De Marinis (1961: 22, No. 58) states that a *lebetes* is placed under the left couch, and a dog is situated under the right couch. The *lebetes* can be confirmed, but it is placed under the right couch. The dog cannot be verified because the urn is too fragmentary to make out what was under the left couch.

cat. No. 86

Cinerary urn from Chiusi, c. 520-500 BC, displayed at the Alten Museum, Berlin.

De Marinis No. 59. This urn is a forgery, see Postscript Thesis part I.

(De Marinis, 1961)



Figure cat. No. 86: Spivey (1997: illu. 123)

1. Reclining banquet.
2. All banqueters recline. The female is reclining in between the two males.
3. Right to left.
4. They recline on the ground.
5. Thick mattress, thick pillows to support the banqueter's elbows.
6. One even ground with the banqueters on one long mattress.
7. Three people on one mattress.
8. No servants in this scene.
9. Not applicable.
10. Not applicable.
11. Both food and drink is taken.
12. The second banqueter holds a round item in her left hand. The shape compares with an egg. However, it is clearly a soft object as the fingers of the banqueter indent the item. It may be a dough-based finger food.
13. The first banqueter holds a wide and shallow drinking bowl in his left hand.
14. The first two banqueters both have their head turned backward, over their shoulders to the right, to be face to face with the third banqueter.
15. The first banqueter holds a wide and shallow drinking bowl in his left hand. The second

banqueter holds on to her *tutulus* with her right hand, while the third banqueter does the same with his left hand, while he holds a leafed branch in his raised right hand. In addition, the second banqueter holds a round item in her left hand. It may be a dough-based finger food.

16. The first and the third banqueters are male. They wear tunics up to their necks, and mantles wrapped round their waists. They both wear skullcaps. Well-groomed hair is shown from under the back of the scull-cap and fringe. They both have male facial features, with the third banqueter having a beard. The second banqueter is female. She wears a tunic and mantle very much the same in style and rendering as her two male companions. However, she wears a *tutulus*. The *tutulus* is rendered in three folds over the forehead, with a decorative piece of jewellery over the ear. Her hair is shown in tidy curls fringing her face, which displays rounded female features. It may be that this relief represents husband, wife, and their son. The husband is the older man with the beard. The son is the more youthful man on the left shown without a beard. The older man may be the deceased as he is the focus of the banquet group.

17. No extras.

cat. No. 87

Cinerary urn from Chiusi, c. 520-500 BC, displayed at the Museo Nazionale, Palermo.

De Marinis No. 66, tav VIII.b.

(Jannot, 1984; De Marinis, 1961)



Figure cat. No. 87: De Marinis (1961: tav VIII.b)

(The scene is very fragmentary).

1. Reclining banquet.

2. The banqueter reclines.
3. Right to left.
4. The person visible reclines on the ground. However, De Marinis (1961: 24, No. 66) states that the person reclines on a couch. This can not be verified.
5. Mattress, thick pillow to support the banqueter's elbow.
6. One ground level is visible.
7. Only one person is visible in the fragment.
8. Three servants.
9. Beverage servant and musician. Of the first servant, only the left foot is preserved.
10. Both (preserved) servants are male. The beverage servant is naked showing male physique. The lyre player wears a mantle, exposing his bare chest.
11. Drink is taken. Food or food containers are not visible in the fragment.
12. Food or food containers are not visible in the fragment.
13. The naked servant is leaning over a large, shallow crater with a ladle in his right hand and another object, perhaps a small *oinochoe* in his left hand. It appears that he refills the vessel he holds in his left hand.
14. Of the first servant, only the left foot is preserved, which faces to the left. Next follows the body and head of a beverage servant. He is turned to the right, looking down into a big crater. Next to him is a lyre player whose body is turned to the right. The head is not preserved. The banqueter's lower body is turned to the left. The upper body and head is not preserved.
15. Only the left hand of the banqueter is visible, and it is empty of any objects
16. The banqueter may be male, as it appears that the person only wears a mantle, wrapped round the waist. However, the relief is broken off just above waistline.
17. No extras.

cat. No. 88

Cinerary urn from Chiusi, c. 520-500 BC, displayed at the Museo Civico, Chiusi.

De Marinis No. 71.

(Jannot, 1984; Paribeni, 1938)

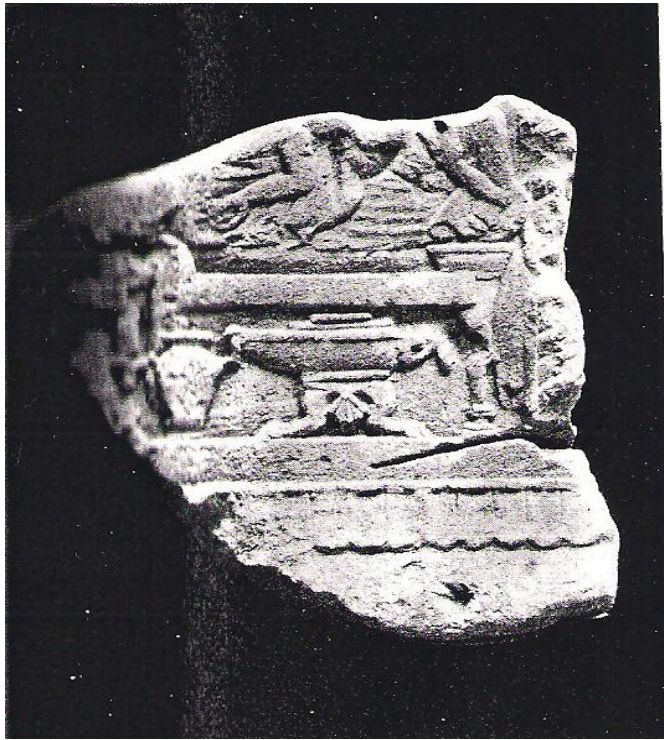


Figure cat. No. 88: Paribeni (1938: tav XXVI.1)

(The scene is very fragmentary).

1. Reclining banquet.
2. All banqueters recline.
3. Right to left.
4. They recline on a couch.
5. Couch, mattress, blanket, and thick pillows under the banqueters' elbows. A *stamnos* is positioned to the left and a *lebetes* to the right underneath the couch.
6. One couch.
7. Two people per couch.
8. No servants are preserved in the fragment.
9. Not applicable.
10. Not applicable.
11. No food or food dishes are shown in the fragment. A *lebetes* and a *stamnos* are positioned under the banqueting couch. Therefore, drink was enjoyed.

12. No food or food dishes are shown in the fragment.

13. A *lebetes* and a *stamnos* are positioned under the banqueting couch. Therefore, drink was enjoyed. Both the banqueter's left hands are preserved, but the hands are empty of objects.

14. Only the lower part of the banqueters and their couch is preserved, therefore, this question cannot be answered.

15. Both the banqueter's left hands are preserved, but the hands are empty of objects.

16. It appears that both banqueters only wear a mantle each, wrapped round their waists. The chests appear to be bare of clothing. Therefore, the banqueters are male.

17. No extras.

cat. No. 89

Cinerary urn from Chiusi, c. 520-500 BC, displayed at the Museo Civico, Chiusi.

De Marinis No. 72.

(Jannot, 1984; Messerschmidt, 1929)



Figure cat. No. 89: Messerschmidt (1929: tav LVII.4)

1. Reclining banquet.

2. All banqueters recline.

3. Right to left.

4. They recline on the ground.

5. Mattress, blankets, thick pillow under the elbows of the banqueters. A baldachin is shown draped from the ceiling, in the background of the banqueters. There is only other baldachin ever represented in connection with Etruscan banquet scenes, and that is in Tomb of the Funerary Bed (cat. No. 45). For the scene on the urn no indication of cultic symbolism is assigned to the baldachin. It is simply and practically a sunroof (see also Messerschmidt, 1929: 521-522).

6. One ground level for reclining.

7. Three people recline on one ground level.

8. One servant.

9. Beverage servant.

10. The beverage servant is male. He is naked with male facial and body features.

11. Only drink is shown.

12. No food or food vessels are shown.

13. The servant is holding a sieve in his outstretched left hand and a ladle in his right hand. In front of him are a crater and a *stamnos*. He leans forward to fill the wide shallow drinking bowl that the first banqueter holds in his left hand. This combination of vessels and utility tools strongly suggests that wine was enjoyed at this banquet.

14. A servant is facing to the right. The first banqueter has his head turned backward, over his shoulder, looking to the right. He is in face-to-face conversation with the second banqueter. The third banqueter is facing to the left.

15. The first banqueter holds a wide shallow drinking bowl in his left hand. The third banqueter holds a wreath in his outstretched right hand and a lyre in his left hand. The second banqueter does not hold anything.

16. All banqueters are male. They all have a mantle wrapped round their waists, exposing bare and well-formed chests. The third banqueter has the mantle slung over his left shoulder. All have male facial features. They wear the scull-cap, with short hair showing under the back of the cap and a fringe.

17. No extras.

cat. No. 90

Cinerary urn from Chiusi, c. 520-500 BC, displayed at the Museo Nazionale, Palermo.

De Marinis No. 74, tav VIII.a.

(Jannot, 1984; De Marinis, 1961)

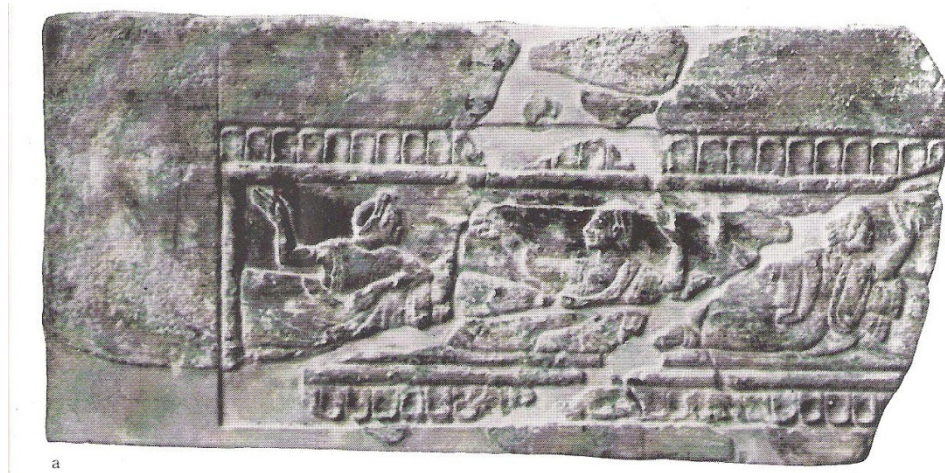


Figure cat. No. 90: De Marinis (1961: tav VIII.a)

(Fragment only).

1. Reclining banquet.

2. All banqueters recline. The female banqueter is looking and gesticulating to the right. Therefore, a further person will be reclining to the right of her. The gender is not known of this missing person. However, in Etruscan pictorial art it is conventional to place the male to the right of a female banqueting partner. Therefore, a male banqueter can be assumed.

3. Right to left.

4. They recline on the ground.

5. Mattress, blankets, double folded pillow to support the banqueters' elbows.

6. One level ground is shown.

7. Three people recline on the ground. However, the relief continues to the right with at least one more person reclining. This part of the stone urn is now missing.

8. No servants are visible in the scene.

9. Not applicable.

10. Not applicable.

11. No drinking vessels are depicted. Food may be taken.

12. The second banqueter may hold a small round object in his raised right hand which is compared with the shape of an egg by De Marinis (1961: 25, No. 74).

13. No vessels for drink are included in the scene.

14. The first banqueter has his head turned backward, over his shoulder, looking to the right. He is in face-to-face conversation with the second banqueter. The third banqueter is facing to the right.

15. With the exception of the second banqueter who may hold a small round object in his raised right hand, which is compared with the shape of an egg by De Marinis (1961: 25, No. 74), nothing is held by any other banqueter. However, they all gesticulate animatedly with both hands in the air.

16. The first two banqueters are male. They wear tunics, mantles slung over both shoulders and wrapped round their waists. They both wear scull-caps and have male facial features. The third banqueter appears to be female. She wears a tunic reaching to her ankles, and a shawl wrapped round both her shoulders.

Her head cover is more elaborately decorated than the male's scull-cap, with a piece of jewellery clearly visible above the ear. She has softer, rounder facial features than her male companions, with full curly hair framing her face.

17. No extras.

cat. No. 91

Sarcophagus from Chiusi, c. 520-500 BC, displayed at the Museo Civico, Chiusi.

De Marinis No. 77.

(Jannot, 1984; Paribeni, 1938)

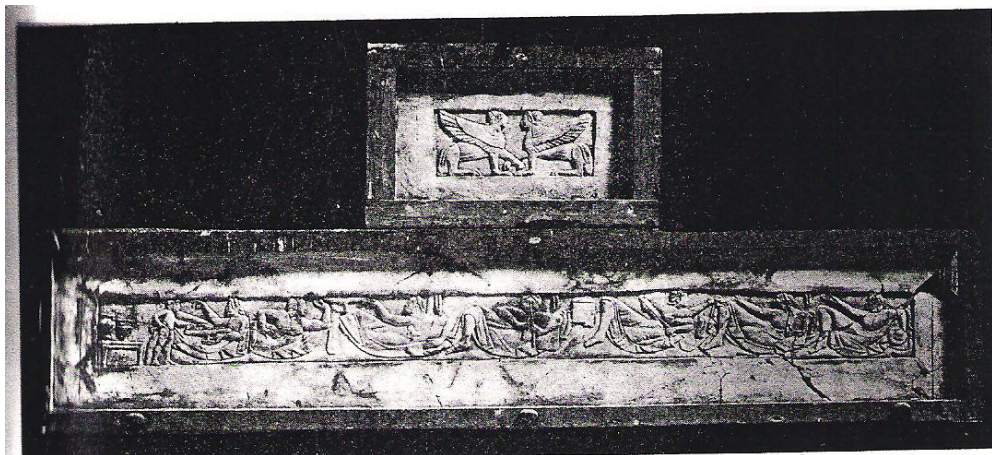


Figure cat. No. 91: Paribeni (1938: tav. XXXIII No. 3)

1. Reclining banquet.

2. All banqueters recline.

3. Right to left
4. They recline on the ground.
5. Mattress, blankets, thick pillows to support the elbows of the banqueters. A table with a crater and a *stamnos* is located to the very left of the scene. A wreath hangs from the ceiling/wall in between banqueter three and four. A basket is hanging in between banqueter four and five. A further wreath is hanging in between banqueter six and seven.
6. One ground level is shown.
7. Seven banqueters are reclining on the ground.
8. One servant.
9. Beverage servant.
10. The beverage servant is male. He is naked, with male facial and body features.
11. Only drink is depicted.
12. No food or food vessels are shown.
13. The servant holds a ladle in his right hand. His outstretched left hand holds a sieve over the first banqueter's *kylix* that he holds in his left hand. A crater and a *stamnos* are placed on a table behind the servant. This combination of vessels and utility tools strongly suggests that wine was enjoyed at this banquet. The third banqueter holds a *kylix* in his raised right hand.
14. One beverage servant faces to the right. The first banqueter faces to the left to be in interaction with the servant. The second banqueter has his head turned backward, over his shoulder, looking to the right. He is in face-to-face conversation with the second banqueter. The fourth and therewith central banqueter is looking in frontal pose straight out of the relief. The fifth banqueter has his head turned backward, over his shoulder, looking to the right. He is in face-to-face conversation with the sixth banqueter. The seventh banqueter is looking to the left.
15. The first banqueter holds a *kylix* in his left hand. The third banqueter holds a *kylix* in his raised right hand. The fourth banqueter plays the double flute vigorously since his cheeks are puffed up. The fifth banqueter holds a staff/spear like object in his left hand. Paribeni (1938: 135) interprets the object as a branch. The second, sixth and seventh banqueter do not hold any objects.
16. All banqueters are male. They wear a mantle each, wrapped round their waists, exposing bare chests. The first banqueter wears a tunic under his mantle. They all wear scull caps. The second and third banqueters do not show any hair escaping from underneath the cap. Paribeni (1938: 135) interprets this as a sign of advanced age of the two men. The third banqueter has a beard. They all have male facial features.
17. No extras.

cat. No. 92

Sarcophagus from Chiusi, c. 520-500 BC, displayed at the Louvre, Paris.

De Marinis No.78, tav IX.a.

(Jannot, 1984; Paribeni, 1938)

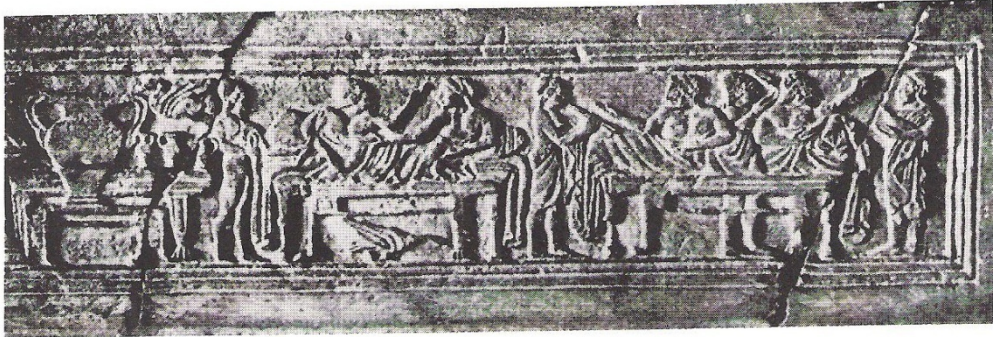


Figure cat. No. 92: De Marinis (1961: tav IX.a)

(Left scene: Dionysian scene with menads dancing and satyres dancing, playing the lyre and double flute, reclining, and attending the flames at the altar. The altar is positioned in the centre of the scene, separating it from the banquet scene of the humans to the right of the altar. Only the human banquet scene is analysed. See De Marinis (1961: tav X.a for illustration)).

1. Reclining banquet.
2. All banqueters recline
3. Right to left.
4. They recline on couches.
5. Couches, blankets, thick pillows to support the elbows of the banqueters. A lower table is placed in front of each of the couches. These are empty of objects. Two tables are to the left of the scene. The lower table in front has a large crater on it. The higher table in the back has three small *oinochoai* placed on top.
6. Two couches
7. Two people per couch.
8. Four servants.
9. Attending to the comfort of the banqueters, musician, hand-servant and a male attending to a dove.
10. The four servants are all male. They wear tunics that reach just below the knee line, while the servant to the right of the altar is naked. They all wear scull caps. The first servant attends to the blanket of the banqueter to his right. The second servant plays the double flute.

The third servant may again attend to the general comfort of the banqueter, as he does not hold any particular object in his hands. The fourth servant appears to be holding a dove in his arms folded in front of his body.

11. Only drink is referred to in the scene.

12. No food or food vessels are shown in the scene

13. The only reference to beverages in this part of the scene is the large crater to the left of the first servant, and three small *oinochoai* standing on a table also to the left of the first servant, behind the low table with the crater. The banqueters do not hold any drinking vessels in their hands.

14. To the right of the altar is a servant, standing, facing to the right. The first banqueter has his head turned backward, over his shoulder, looking to the right to be in conversation with the second banqueter. A servant, standing in between couch one and two, is turned to the right to be face to face with the third banqueter. In between banqueter three and four, behind the couch, is a servant, standing, and turned to the right. The fourth banqueter has his head turned backward, over his shoulder, looking to the right. A servant is standing at the right end of couch four, being face to face with the banqueter to his left.

15. All banqueters gesticulate animatedly, but do not hold any objects in their hands.

16. They are all male. Mantles are wrapped round their waists. Their upper bodies are bare of clothing, showing well-formed chests. The third banqueter has a beard. They all wear scull-caps.

17. A goose is crouching under the first couch, facing to the right.

cat. No. 93

Cinerary urn from Chiusi, c. 520-500 BC, displayed at the Museo Archeologico, Firenze.

De Marinis No. 84, tav. X.b.

(Jannot, 1984; Paribeni, 1938)



Figure cat. No. 93: De Marinis (1961: tav. X.b)

1. Reclining banquet.
2. All banqueters recline.
3. Right to left.
4. They recline on couches.
5. Two couches, with the left couch slightly overlapping the right couch. Mattresses, blankets, and comparatively thin pillows are placed underneath the banqueters' elbows. A crater is placed underneath the first couch.
6. Two couches.
7. Two people per couch
8. No servants in the scene.
9. Not applicable.
10. Not applicable.
11. No food is taken. Drink is taken.

12. No food is taken.

13. A crater is positioned underneath the right end of the first couch. The second and the fourth banqueters each hold a shallow drinking bowl in their left hands.

14. The first banqueter has his head turned backwards, over the shoulder, to be in face-to-face conversation with the second banqueter. The third banqueter has his head turned backwards, over the shoulder, to be in face-to-face conversation with the fourth banqueter.

15. Two shallow drinking bowls are held by the second and fourth banqueter in their left hand each. No other items are held by any of the banqueters.

16. All banqueters are male. All wear mantles, slung over their left shoulders and wrapped round their waists. Their upper bodies are otherwise bare of clothing. They wear scull-caps. Short hair reaching towards the neckline and fringes are shown from underneath the caps of all but the first banqueter. The first banqueter has chest-long, wavy hair. They all have youthful male facial features. The second banqueter rests his right hand on his couch companions' right shoulder. The third and fourth banqueters both have their right hands raised as if gesticulating animatedly.

17. A goose is standing under the first couch, left side, facing to the right. A dog is crouching under the second couch, facing to the right.

cat. No. 94

Sarcophagus manufactured in Chiusi, found at Perugia dello Soerandio, c. 520-500 BC, displayed at the Museo Civico, Perugia.

De Marinis No. 85.a.

(Jannot, 1984; Paribeni, 1938)



Figure cat. No. 94.1: Santangelo (1960)



Figure cat. No. 94.2:
http://upload.wikimedia.org/wikipedia/commons/3/3c/Etruscan_symposium_sarcophagus.jpg

1. Reclining banquet.
2. All banqueters recline.
3. They recline from right to left.
4. They recline on couches.

5. Couches, mattresses, blankets, thick pillows under their elbows. Three wreaths hang from the ceiling.
6. Two couches, (attempted perspective in placing the second couch is behind the first couch).
7. Two people on the first couch, one person on the second couch.
8. One servant.
9. He is serving beverages.
10. He is naked, showing male physique. In his left hand he is holding a small *oinochoe*. It looks like he is just about to take the third banqueter's drinking bowl and to refill it with a beverage.
11. Only drink is taken. No food is taken in this scene.
12. No food is included in this scene.
13. The third banqueter is holding a shallow bowl in his left hand. The servant is holding a small *oinochoe*. A large *lebetes* is placed under the first couch, underneath the first banqueter.
14. The first banqueter has his head turned backwards, over his shoulder, to be in face-to-face conversation with the second banqueter. Next follows a servant, standing in front of the second couch, facing to the right. The third banqueter faces to the left, looking at the servant or at his fellow banqueters.
15. The first two banqueters do not hold any items in their hands. However, they gesticulate animatedly, and so does the third banqueter with his empty right hand. It appears they have a very interesting discussion in which all three of them have some important points to put forward. The third banqueter is holding a shallow bowl in his left hand.
16. All banqueters are male. They wear tunics and mantles slung over their left shoulders and wrapped round their waists. The mantles fall in rich folds from their shoulders and onto the couches. They all have short and tidy hair, held in place with ribbons.
17. No extras.

cat. No. 95

Sarcophagus manufactured in Chiusi, found at Perugia dello Soerandio, c. 520-500 BC, displayed at the Museo Civico, Perugia.

De Marinis No. 85.b.

(Jannot, 1984; Paribeni, 1938)



Figure cat. No. 95: Paribeni (1938: 63, No. 204.c, tav. XXXIII.2)

1. Reclining banquet.
2. All banqueters recline.
3. Right to left.
4. They recline on couches.
5. Two, partly overlapping couches; mattresses, blankets, thick pillows under their elbows. Three wreaths are hanging from the ceiling/wall. One crater is placed under the first and second couch each.
6. Two couches (attempted perspective in placing the second couch is behind the first couch).
7. Two people on the first couch, one person on the second couch.
8. One servant.
9. Beverage servant.
10. The servant is male. He is naked, displaying male facial and body features.
11. Food is not shown. Drink is taken.
12. No food is taken.
13. A *lebetes* is shown in the left of the scene, standing on a three-legged support frame. The servant holds a small *oinochoe* in his right hand. A crater is placed under each the first and second couch. All these vessels are usually used in connection with the enjoyment of wine.

Therefore, wine may have been enjoyed in this scene. The banqueters themselves do not hold any vessels.

14. A servant, standing, is serving the first banqueter to his right. The first banqueter has his head turned backwards, over the shoulder, to be in face-to-face conversation with the second banqueter. The third banqueter is facing to the left.

15. Only the third banqueter is holding an object. He is holding a lyre to his body with his left arm.

16. All banqueters are male. They all wear a mantle, slung over their left shoulder and wrapped round their waists. Their chests are bare of clothing. They wear scull caps. Their facial features are male.

17. No extras.

cat. No. 96

Cinerary urn from Chiusi, c.520-500 BC, displayed at the Museo Archeologico, Firenze.

De Marinis No. 88, tav IX.b.

(Jannot, 1984; De Marinis, 1961)



Figure cat. No. 96: De Marinis (1961: tav IX.b)

(The cylindrical urn is very fragmentary now, and only one of four couches is clearly visible. The analysis is based on the one couch that is visible. The description of the other three couches occupied by two male banqueters each is based on a textual description by De Marinis (1961: 29, No. 88). Some hold small branches in their hands while being in

conversation with each other. There are a lyre and a flute player, a female with a branch in her hand, servants with a variety of objects (square objects, serving related objects) in their hands and children holding wreaths and flowers).

1. Reclining banquet.
2. All banqueters recline.
3. Right to left.
4. They recline on couches.
5. Couch, mattress, thick pillows under the elbows. A crater is placed under the couch.
6. Four couches.
7. Two people per couch.
8. In this part-scene, there are three servants visible.
9. Flute player, beverage servant, and handmaiden.
10. The flautist is male. He wears a thin and thigh fitting skirt, allowing male physique to be distinguished. His facial features are also male. The beverage servant is male. He is naked, showing male body and facial features. He serves wine as he holds a sieve in his left hand. The third servant is female. She wears an ankle-length tunic and a shawl covering her hair and reaching up to her knees. She has rounded female facial features.
11. Only drink is referred.
12. No dishes for food are shown in the scene.
13. A crater is placed under the couch, therefore indicating the possibility of a beverage being served. The object held by the servant who is standing in front of the couch may be a sieve. If so, then the sieve might have been used to filter impurities from wine being served at this banquet.
14. Only couch two is analysed and the people directly next to it to the left and to the right: A double flute player, standing, is facing to the left. The first banqueter's head is not preserved, so it is not possible to say which way he was turned. A servant, standing in front of the couch, in between the two banqueters, has his body turned to the left, but is face to face with the second banqueter. A female is standing at the right end of the couch, facing to the left.
15. The banqueters do not hold any items
16. The banqueters are male. They wear a mantle each, wrapped round their waists, with the second banqueter's mantle being slung over his left shoulder. Their chests are bare of clothing. The second banqueter has male facial features.

17. No extras.

cat. No. 97

Cinerary urn from Chiusi, c. 500-450 BC, displayed at the British Museum, London.

De Marinis No. 82.

(Jannot, 1984; De Marinis, 1961)

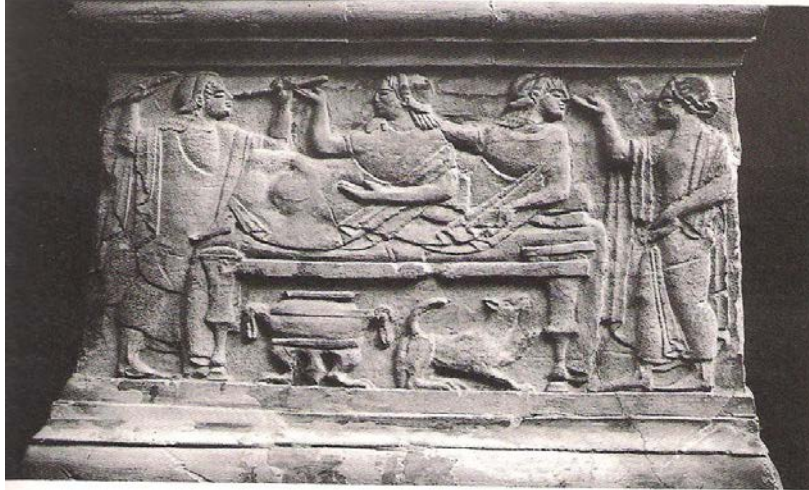


Figure cat. No. 97: Spivey (1997: illu. 125)

1. Reclining banquet.
2. All banqueters recline.
3. Right to left.
4. They recline on a couch.
5. Couch, mattress, blanket, double folded pillows supporting the banqueters' elbows. A *lebetes* is shown under the couch, underneath the first banqueter.
6. One couch.
7. Two people per couch.
8. Two servants.
9. Double flute player, handmaiden. De Marinis (1961: 27, No. 82) describes the female as a dancer.
10. The first servant is male. He holds two objects up in each of his raised hands. The objects are slightly fluted from one end to the other. De Marinis (1961: 27, No. 82) interprets the man as being a flute player. However, no other representations of a flute show such a variant

on the instrument. In addition, the man does not hold any of the two objects to his mouth. He rather waves them high up in the air. They may be a type of castagnette or a similar percussion instrument. He wears a mantle that is heavy and rich in folds, slung over both his shoulders, exposing a small triangle of his chest. He wears a scull-cap. His hair is comparatively long in reaching to his shoulders. It is shown in either neat curls or tight braids. The second servant is female. Her mantle/tunic is comparatively thin, allowing her bosom to be protruding, and her legs and bottom to be seen clearly. She wears a tight cap. However, a well coiffeured fringe of tight curls is allowed to frame her face that displays rounded female features. She holds an object in her left hand. It looks like a 360 degree twisted funnel. What the object actually is cannot be determined. De Marinis (1961: 27, No. 82) describes the female as a dancer. That she is a dancer is not likely since the woman does not have her body contorted in dance movements as for example the menads in the relief of the sarcophagus cat. No. 92, or in the scene on the urn cat. No. 85.

It is possible that the object she is holding is a musical instrument, since the male servant is a musician. However, the duty of the female is not clear.

11. Only drink is referred.

12. No food is taken in this scene.

13. A *lebetes* is standing under the banqueting couch.

14. A servant, standing, is facing to the right. The first banqueter is looking to the left, in the direction of the servant. The second banqueter has his head turned backwards, over the shoulder, to be face to face with the female standing at the right end of the couch.

15. Both banqueters do not hold any objects. The second banqueter has his right hand rest on the first banqueter's right shoulder.

16. Both banqueters are male. They wear tunics. Their mantles are slung over their left shoulders and wrapped round their waists. They wear skullcaps. A fringe and shoulder length hair in tight curls or tightly braided is shown on both men. They both have male facial features.

17. A dog is shown underneath the second banqueter. The dog is facing to the right, and has his tail, head and left paw raised as in a playful gesture.

cat. No. 98

Cinerary urn from Chiusi, c. 460 BC, displayed at the Museo Archeologico, Firenze.

(Avramidou, 2006; Jannot, 1984)



Figure cat. No. 98: Avramidou (AJA Vol 110 No. 4, October 2006)

1. Reclining banquet.
2. All banqueters recline, the women to the left of their male companions.
3. Right to left.
4. They recline on couches.
5. Couches, mattresses, thick pillows, footrests or very low tables.
6. Two couches.
7. Two people per couch.
8. One servant.
9. He is a musician.
10. The servant is male. He wears a tunic and a mantle slung over his left shoulder and wrapped round his waist. He has male facial features and tidy, short cropped hair. He is a musician. He holds a flute in his raised left hand and a stick-like object, perhaps a rhythm stick, in his right hand.
11. No food or drink is depicted.
12. Not applicable.

13. Not applicable.

14. A servant, standing faces to the right. The first banqueter has her head turned backwards over her shoulder, to be in face-to-face conversation with the second banqueter. The third banqueter has her head turned backwards over her shoulder, to be in face-to-face conversation with the third banqueter.

15. No objects are held by any of the banqueters. However, hand positioning of the second banqueters right hand and the third banqueters left hand would suggest that they held an item. Perhaps such an item was painted on to the urn. However, nothing can be discerned now any more if such a painted object ever existed.

16. The first and third banqueters are females. They wear elaborate mantles falling in heavy folds from both shoulders. They both wear their hair underneath a cap, of which the right females' resembles that of a *tutulus* style head-cover more than the left females' head-cover. Both head-covers have the ear jewels and perhaps embroidered ribbons attached to the caps. Both female's facial features are rounder and softer then the males features.

The men wear tunics and mantles slung over their left shoulders and wrapped round their waists. They have tidy, neck long hair and somewhat sharper facial features hen their female companions.

They all gesticulate animatedly, with the fourth banqueter resting his right hand on his female companions left shoulder.

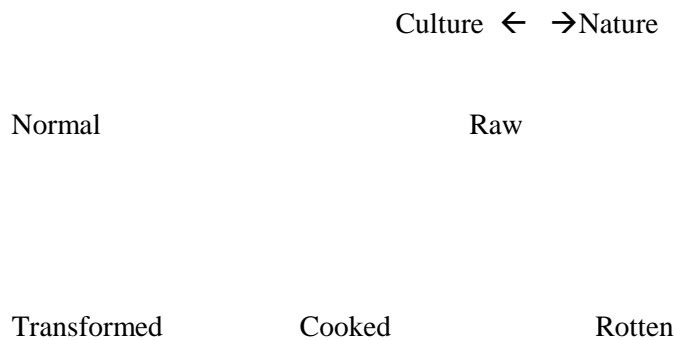
17. No extras.

Appendix II:

Diagrams and Greek and Roman textual quotes

3.1. Theoretical Perspectives

3.1.a Levi-Strauss culinary triangle



3.2. Historical Overview

3.2.a Quotes regarding the repudiation of raw meat and flour

Plutarch *Morals* 289f and 290a “Roman Questions”:

289f *Why was it not permitted for the priest of Jupiter, whom they call the Flamen Dialis, to touch either flour or yeast?*

Is it because flour is an incomplete and crude food? For neither has it remained what it was, wheat, nor has it become what it must become, bread; but it has both lost the germinative power of the seed and at the same time it has not attained to the usefulness of food.

Wherefore also the Poet by a metaphor applied to barley-meal the epithet mylephatos, as if it were being killed or destroyed in the grinding.

Yeast is itself also the product of corruption, and produces corruption in the dough with which it is mixed; for the dough becomes flabby and inert, and altogether the process of leavening seems to be one of putrefaction; at any rate if it goes too far, it completely sours and spoils the flour.

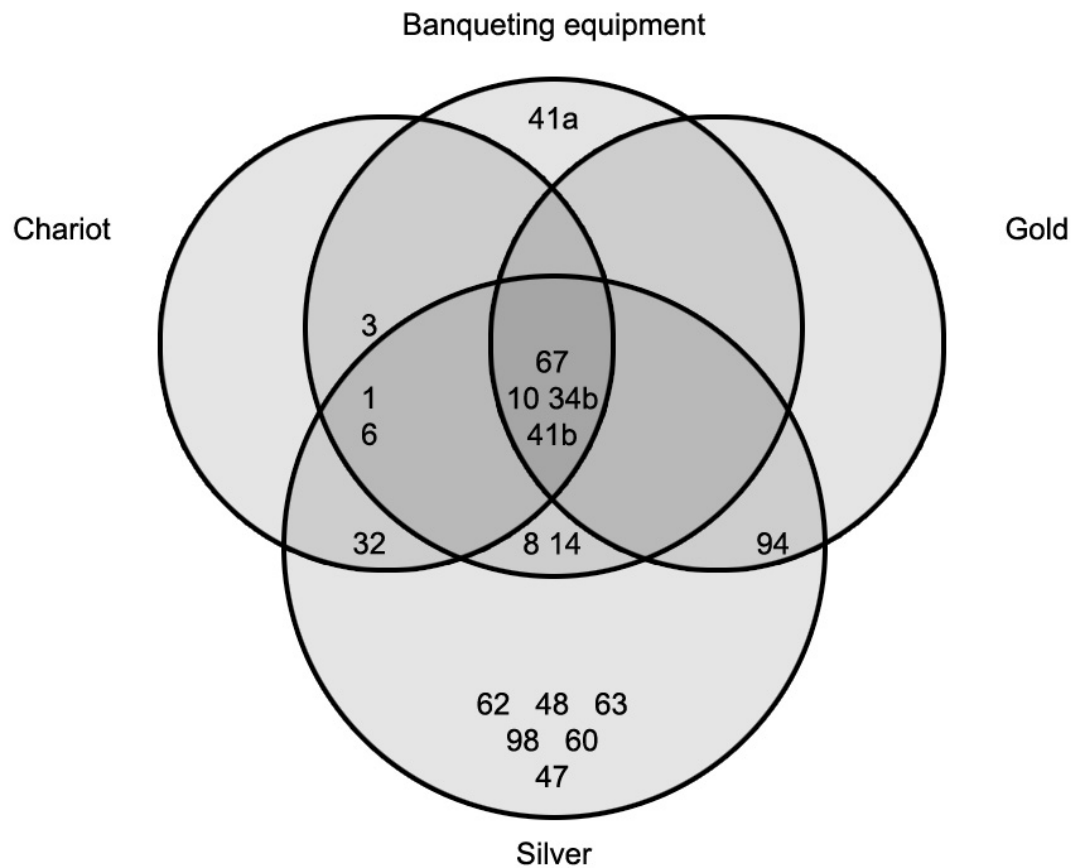
290a *Why is this priest also forbidden to touch raw flesh?*

Is this custom intended to deter people completely from eating raw meat, or do they scrupulously repudiate flesh for the same reason as flour? For neither is it a living creature nor has it yet become a cooked food. Now boiling or roasting, being a sort of alteration and mutation, eliminates the previous form; but fresh raw meat does not have a clean and unsullied appearance, but one that is repulsive, like a fresh wound.

4. The value of banquet representations for the purpose of gaining knowledge of Etruscan Society

4.a Venn diagram

The Venn diagram shows burials with grave goods of silver, gold, chariots and banqueting equipment found at Marsiliana d'Albegna/Grosseto. The numbers were assigned to the tombs during excavation.



(Source: Perkins 1999: 82)

4.b Table for grave goods from Marsiliana d'Albegna

Table for grave goods found in graves with/without arms, Marsiliana d'Albegna/ Grosseto.

Item	% of tombs with arms with items total 31 tombs	% of tombs without arms with items total 39 tombs
Chariot	30 %	5.1%
Banquet	33.3%	10.3%
Gold	16.7%	15.4%
Silver	53.3%	38.5%

(Source: Perkins 1999: 85)

4.c Quotes from Greek and Roman writers regarding Etruscan agrarian produce:

Livy, *The War with Hannibal*, XXII.3.3:

"...The region (the Etruscan plains between Faesulae and Arretium) was amongst the most productive in Italy, rich in cattle, grain, and everything else..."

Pliny the Younger, *The Letters*, V.6:

"...my property is...in fact at the very foot of the Apennines, which are considered the healthiest mountains...soil so rich that there is scarcely a rocky outcrop to be found; these hills are fully as fertile as the level plain and yield quite a rich harvest, though it ripens rather later in the season. Below them the vineyards spreading down every slope...then come the meadows and cornfields..."

Polybius *Histories* II.15:

"...The yield of corn in this district is so abundant that wheat is often sold at four obols a Sicilian medimnus, barley at two, or a metretes of wine for an equal measure of barley. The quantity of panic and millet produced is extraordinary; and the amount of acorns grown in the oak forests scattered about the country may be gathered from the fact that, though nowhere are more pigs slaughtered than in Italy, for sacrifices as well as for family use, and for feeding the army, by far the most important supply is from these plains. The cheapness and abundance of all articles of food may also be clearly shown from the fact that travellers in these parts, when stopping at inns, do not bargain for particular articles, but simply ask what the charge is per head for board. And for the most part the innkeepers are content to supply their guests with every necessary at a charge rarely exceeding half an as (that is, the fourth part of an obol) a day each. Of the numbers, stature, and personal beauty of the inhabitants, and still more of their bravery in war, we shall be able to satisfy ourselves from the facts of their history..."*

* common millet

Columella (*On Agriculture* II.6) points out the cleanliness, the whiteness of Etruscan flour, and so does Pliny the Elder (*Natural History* XVIII.20) in stressing the whiteness of flour from Pisa.

Pliny the Elder (*Natural History* XVII.12) informs us about the exceptional weight of Etruscan spelt: "...in Italy beyond the Padus, the spelt, to my knowledge, weighs twenty-five pounds to the modius, and, in the vicinity of Clusium, six-and-twenty...". In *Natural History* XVIII.20 he comments on the exceptional weight of Arezzo wheat.

Polybius *Histories* II.17:

"...Their chief intercourse was with the Celts, because they occupied the adjoining districts; who, envying the beauty of their lands, seized some slight pretext to gather a great host and expel the Etruscans from the valley of the Padus, which they at once took possession of themselves..."

Martial *Epigrams* XIII.30: A Cheese from Luna

"This cheese, marked with the likeness of the Etruscan Luna, will serve your slaves a thousand times for breakfast"

The mark of Luna on the cheese was probably some likeness or emblem of the moon, or Diana, a sort of heraldic sign of the town of Luna.

Strabo *Geography* V.2.8-9:

"...after Poplonium comes Cossa, a city slightly above the sea;...and beneath lies the harbour of Heracles and near it is a lagoon and, along the promontory that lies above the gulf, a station for observing the tunny-fish; for along the shore the tinny-fish follow not only the acorns but also the purple fish (purpura muex), beginning their course at the outer sea and going even as far as Sicily... The lakes, too, contribute to the prosperity of Tyrrhenia, being both large and numerous; for they are navigable, and also give food to quantities of fish and to the various marsh birds..."*

Strabo refers to Lake Vico, Lake Bolsena, Lake Chiusi and Lake Bracciano.

*This is the correct spelling

Columella (*On Agriculture* VIII.16) refers to Etruscan fish, and so does Athenaeus (*Deipnosophists* VI.224) especially in regard to Pyrgian fish: "...slaves entered bearing and enormous quantity of fish from sea and lake...from Pyrgi, which is a city in Etruria..."

The ancient texts not only remarked on the fertile soil, rich cereal harvests and agrarian technology of Etruria, but also on the exceptional quality and quantity of meat production. Varro (*On Agriculture* II.4.3), in a more general context, comments that pig-breeding is particularly Roman in comparison with the wider Mediterranean World. Polybius (*Histories* XII.4) also remarks how plentiful the pigs are in Etruria and that these are not only eaten at sacrifice or to feed the army, but also at family tables (*Histories* II.15). Livy (*The War with Hannibal*, XXII.3.3) mentions that Etruscan fields are rich in cattle and so does Columella in *On Agriculture* VI.1.

When referring to sacrificial animals, it is also Etruria which demanded special mention by the ancient authors. Columella (*On Agriculture* VI.1) stresses the whiteness of the Faliscan

heifers. White animals (also sheep) were reserved for sacrifice, due to their pureness in colour. Ovid, in his *Art of Love* III.13.13 refers to the white Faliscan heifers valued for sacrifice, and so does Pliny the Elder in *Natural History* II.230.

4.d Quotes regarding the culinary habits of the Etruscans:

Diodorus of Sicily *Library* V.40.3-5:

"...The land the Tyrrhenians inhabit bears every crop, and from the intensive cultivation of it they enjoy no lack of fruits, not only sufficient for their sustenance but contributing to abundant enjoyment and luxury...for example, twice a day they spread costly tables and upon them everything that is appropriate to excessive luxury, providing gay-coloured couches and having ready at hand a multitude of silver drinking cups of every description and servants-in-waiting in no small number...passing their lives in drinking-bouts and unmanly amusement, it is easily understood how they have lost the glory in warfare which their fathers possessed. Not the least of the things which have contributed to their luxury is the fertility of the land; for since it bears every product of the soil and is altogether fertile, the Tyrrhenians lay up great stores of every kind of fruit. In general, indeed, Tyrrhenian, being altogether fertile, lies in extended open fields and is traversed at intervals by areas which rise up like hills yet are fit for tillage; and it enjoys moderate rainfall not only in the winter season but in the summer as well..."

Athenaeus' *Deipnosophistae* IV.153d:

"...Poseidonius ...'and among the Etruscans sumptuous tables are prepared twice a day, and richly coloured rugs are spread, and there are silver cups of every kind, and a host of handsome slaves stands by, dressed in rich garments.' Timaeus, moreover, in his first book of 'Histories' adds that the slave girls among them serve naked until they grow to be adults..."

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